# ROCK CANDY

HARD, SWEET & STICKY

ISSUE 4
Oct–Nov 2017

**BLACKFOOT**
KINGS OF CHICKEN SCRATCH

**MAGNUM**
A KINGDOM OF MADNESS

EIGHT – YES *EIGHT* – PAGES OF **TRIUMPH**

**BUDGIE**
LIFTING THE COVER OFF THE BIRDCAGE

# METALLICA

**THE EARLY YEARS – BY THE WRITERS WHO WERE THERE**

**BRITNY FOX**
HAIR METAL HITS TEXAS IN 1988

**GUNS N'ROSES**
THE CLASSIC LINE-UP

VIXEN'S JANET GARDNER

BRET MICHAELS AND HIS AMAZING BANDANNA

THOR

JOHN WAITE'S FIRST GIG

EUROPE FRONTMAN JOEY TEMPEST

THE MAKING OF 'IRON MAIDEN'

ROSE TATTOO

MOTORMOUTH TED NUGENT

CLASSIC GIG POSTERS

UFO'S 'THE WILD, THE WILLING AND THE INNOCENT' REVISITED

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# WELCOME

**"Y'KNOW, IT HARDLY SEEMS** like a day passes without the news of yet another musician's death. In the classic rock world the frequency has become alarming. It seems that we're now seeing the results of some serious partying and decadent living over the last few decades. Characters and personalities who were once thought to be invincible have been popping their clogs in ever increasing numbers. I can reel off several names or course, but the one that really hit home to me was the passing of Molly Hatchet guitarist and *de facto* leader Dave Hlubek (interviewed in the first issue of *Rock Candy Mag*, by the way), a mountain of a man during the band's heyday. I remember looking at Hlubek's photo on the rear of the 1978 Hatchet debut album and thinking 'Jeez, this guy is built like two Muhammad Alis strapped together.' Hlubek looked like a guitar playing super human who would never age, nor succumb to mortality.

**"HLUBEK'S PASSING** got me thinking. Pulling out that debut album, it occurred to me that the majority of Hatchet's members have shuffled off this mortal coil. Guitarist Duane Roland, bassist Banner Thomas, drummer Bruce Crump and vocalist Danny Joe Brown are all no longer with us. Like Lynyrd Skynyrd, that leaves only one surviving member of the band – guitarist Steve Holland, who himself is no longer a member of the current touring group. It's quite a depressing scenario, but at least we will always have a band's enduring musical legacy of albums, tracks and live performances that will forever take their place in the pantheon of rock.

**"ON A** lighter note we hope you enjoy the latest edition of the magazine. There are some terrific stories inside. including a brilliant piece on Britny Fox penned by our frilly-laced, wide-cuffed, big-haired, Regency costume specialist Dave Reynolds. It's drawn from an extraordinary road trip he took with the band during their heyday. Also of note is a fascinating warts-and-all interview with early Iron Maiden guitarist Dennis Stratton and a tip-top Budgie feature, looking at a much-overlooked era of the band with John Thomas on guitar, a time when they actually headlined the Reading festival and threatened to smash the UK album charts wide open.

**"DUST DOWN** your old vinyl, crank up a CD or simply scour the many delights of YouTube to relive the golden era of rock... days of glory indeed."

Derek Oliver – Master Of Mayhem
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**THIS ISSUE'S BIG QUESTION – WHICH MUSICIAN WHO'S NO LONGER WITH US DO YOU MISS THE MOST?**


**THE TEAM**

**Owner and Publisher: Derek Oliver**
Rory Gallagher. Onstage he always delivered. In person, he was incredibly self-effacing and completely devoid of pretence.

**Editor: Howard Johnson**
John Bonham. The man who took rock drumming and turned it into an art form.

**Editor at Large: Malcolm Dome**
Bon Scott. Rock star, character, unique person. Nobody can ever take his place.

**Art Director: Andy Hunns**
Cliff Burton. A unique bass player. A unique character. Metallica have never been the same since.

**Production: Louise Johnson**
Richey Edwards. One layer of skin too few, but a brilliant lyricist.

**Creative Direction: Julia Melanie Goode**
Jimi Hendrix. The greatest guitarist who ever lived, and a sweet soul. What a huge loss.

**Web Guy: Ross Sampson**
Phil Lynott. No-one combined poetry, power, melody and swagger better.

**CONTRIBUTORS**

**Jon Hotten**
Ronnie James Dio. 'Rising'. 'Heaven And Hell'. 'Holy Diver'. Who else can match that?

**Jerry Ewing**
Bon Scott. A true one off...

**Alison Joy**
Steve Clark. Riff-maker, guitar hero and ultimate purveyor of cool. Gone way, way too young.

**Dave Ling**
Rick Parfitt. Human metronome and writer of some of rock's greatest tunes.

**John Nicholson**
Gary Moore. At 58 he had so much music left in his fingers.

**Dave Reynolds**
Jani Lane. His passing was so sudden and only a couple of weeks after we'd last spoken.

**Xavier Russell**
Ronnie Van Zant. The greatest frontman of all time.

**Paul Suter**
Lemmy. We are diminished without this iconic figure.

**PHOTOGRAPHY**

**Getty Images**
**IconicPix**
**Julia Goode**
**Mark Weiss – *www.weissguygallery.com***


Photo: Getty Images/Larry Hulst

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### LETTER FROM THE EDITOR

People who don't really know this kind of music tend to think that the '80s was just one homogenous mass of teased and sprayed hair metal. And if you looked at the admittedly staggering images of Britny Fox that accompany our major feature in this issue, then you could easily be forgiven for thinking this was true. Of course we know different. The '80s was a fantastic era for rock, as diverse and chameleon-like as it was exciting. A quick scan of some of the '80s acts featured in Issue 4 of *Rock Candy* bears clear testimony to that. From the bully boy boogie of Rose Tattoo to the British take on pomp rock that was Magnum; from prototype sleaze defined by Guns N'Roses to NWOBHM fledglings Iron Maiden, metal was richly varied and endlessly fascinating during this unique period.

And, of course, no one band sums up the changing landscape of rock during the '80s better than our cover stars Metallica. While taking all of their influences from traditional '70s rock acts, the San Francisco four-piece twisted an old format into something new, vibrant and vital. Most of us *Rock Candy* writers were there right at the Metalli-birth and got to know the band members well, drinking and rocking with them in central London's most salubrious nightspots. We thought we'd celebrate that unforgettable time by sharing our memories with you alongside some great shots of the band as they started to grow wings and evolve into the biggest thing on the planet. It's a time that will never be repeated – and never be forgotten! Enjoy the issue!

**Howard Johnson – Editor**
Email me at **hojo@rockcandymag.com**

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We need your support to keep the music we all love alive!

## THE STORY BEHIND OUR METALLICA COVER SHOT

What makes for a special cover? That's the million-dollar question. There are all kinds of images that can have impact and emotional resonance. It could be a stunning live shot, where the sweat and the lights take you right to the heart of the action. It could be a restrained studio portrait that gives the viewer a rare insight into the soul of the subject. It could be a candid shot where capturing someone famous in a natural setting reveals something about the life they lead. When we decided on Mark Weiss's 1986 shot of Kirk Hammett and James Hetfield for the cover of Issue 4 of *Rock Candy*, we all felt this image had everything we wanted to say about Metallica in their early days. It displayed the attitude, innocence, playfulness and honesty that marked the band out as so different and so special at the time. We think it's a timeless classic. We hope you agree.

Photos: Cover by Mark "Weissguy" Weiss; Getty Images/Fin Costello; IconicPix/Tony Mottram; IconicPix/PG Brunelli

# ROCK CANDY WRITER PLAYLISTS

**THERE'S GREAT ROCK MUSIC ALL OVER THE PLACE ON YOUTUBE, FROM UNDISCOVERED CLASSICS TO FANTASTIC LIVE PERFORMANCES. THE PROBLEM IS FINDING IT. SO LET US TAKE THE PAIN OUT OF SEARCHING WITH OUR EASY-TO-ACCESS PLAYLISTS.**

**SIMPLY TYPE THE WORDS IN BRACKETS INTO YOUR YOUTUBE SEARCH BOX... AND ROCK!**

## FIVE BANDS WE BET YOU WON'T FIND IN ANY OTHER ROCK MAG TODAY Chosen by Dave Reynolds

**Backseat Sally – 'Prove It' (Backseat Sally – Prove It)**
The Rochester, New York based group fronted by Sally Cohen only released one album, 1983's eponymous affair, but it was a real gem – the best record Pat Benatar never made. This gloriously cheesy promotional video for 'Prove It' earned Backseat Sally a good deal of airtime from MTV at the time, but Atlantic Records passed on the opportunity to release a second record.

**Black Rose – 'Never Should've Started' (Cher – Never Should've Of Started)**
Cher's attempt to rock things up in the '80s alongside her then-boyfriend, guitarist Les Dudek. Despite the 'Black Rose' album being a fine mix of AOR and hard rock, critics bizarrely accused Cher of jumping on the new wave bandwagon. Although the band played a few live shows, Black Rose was soon history. This fine performance makes you wonder why...

**Speedway Blvd – 'Telephoto Lens' (Dad: Speedway. Old School)**
It seems incredible that a band as good as Speedway Blvd never played a single gig and released just one album. This very rare studio footage of a fantastic song is the closest we can get to experiencing them live, even though the visuals are grainy. Bassist Dennis Feldman would eventually join Balance and keyboard player Jordan Rudess would find fame with Dream Theater.

**Roadmaster – 'Sweet Music' (Roadmaster 'Sweet Music' live at the Vogue)**
When Indianapolis band Roadmaster released their second album, 1978's 'Sweet Music', they'd transformed from a frat party band called Pure Funk to a classic pomp rock act. This clip is from a reunion gig captured at The Vogue in Indianapolis back in 1993 for a live video that was later released on DVD. You will be transfixed by the majesty of it all.

**Britny Fox – 'Girlschool' (Britny Fox – 'Girlschool' BritnyFoxVEVO)**
Starring the delectable Kim Anderson, this video for the second single from Britny Fox's debut album certainly contributed to that release going gold by the end of 1988. Inspiringly conceptualised, the video features the band performing in a girls' school full of young rock chicks. It is, in my humble opinion, one of the best vids of the hair metal era.

## FIVE INDISPENSABLE POMP ROCK MASTERPIECES

**Chosen by Dave Ling**

**Angel – 'The Tower' (Angel The Tower Complete)**
Memorable for the fizzing majesty of Gregg Giuffria's opening keyboard barrage and the inimitable helium tones of vocalist Frank DiMino, the first track from Angel's debut album is a real statement of intent. This "live on a soundstage" Casablanca Records promo from around 1975 really does justice to the band's awesome image and sound, and shows 'The Tower' for what it is... a thing of great beauty.

**Kansas – 'Song For America' (Kansas - Song For America - Live Canada Jam 1978)**
Shot at the 1978 Canada Jam concert, this is seven minutes of prime, unforgettable, joyous pomp. The title cut of the band's second album, this song soars on Steve Walsh's elaborate yet soothing keyboards and the stirring violin work of Robby Steinhardt. The picture quality isn't the greatest, but who cares? You still get a feel for Kansas at their OTT best.

**Styx – 'The Grand Illusion' (Styx – Grand Illusion (Live))**
How amazing – and slightly terrifying – to think that the parent album of this quintessential pomp rock anthem turned 40 years old not so long ago. This version is clearly from a show in the '80s judging by vocalist/keyboardist Dennis De Young's get-up, but the performance is overflowing with unashamed pomp – just the way we like it.

**New England – 'Don't Ever Wanna Lose Ya' (NEW ENGLAND – Don't Ever Wanna Lose Ya)**
Written by guitarist/vocalist John Fannon, the Boston band's 'Don't Ever Wanna Lose Ya' from 1979 is one of those songs that should have been an unbelievably huge hit, yet somehow slipped through the cracks, stalling at Number 40. The promo video isn't the best – too much sky, not enough band – but when a tune is this good who cares?

**White Sister – 'Love Don't Make It Right', (White Sister Love don't make it right [lyrics] 1984)**
Named after a Toto song, White Sister dragged the pomp rock formula into the 1980s. Alas, turning up the guitars and wearing lurid outfits in a bid to blend in with the hair-metal crowd did them little good, though the band's two albums did at least make them cult heroes. The folk who posted the tune here have helpfully added lyrics, so feel free to sing along!

## FIVE GARY MOORE SONGS THAT PROVE HIS GENIUS

**Chosen by John Nicholson**

**'Don't Believe A Word' (THIN LIZZY + GARY MOORE / PHIL LYNOTT [DON'T BELIEVE A WORD] LIVE)**
This 1976 performance on TV show *The Old Grey Whistle Test* is spectacular. Billed as Gary Moore and Friends, the band features Phil Lynott, Scott Gorham, Cozy Powell and (if our eyes don't deceive us) Don Airey. Gary leads from the front on this slow-then-fast rendition. He busts a string, he gives the camera the finger, he sings his heart out and then proceeds to tear the song to shreds in a dual guitar freakout of epic proportions with Gorham.

**'I Can't Wait Until Tomorrow' (Wait Until Tomorrow - German TV)**
A 10-minute live performance from 1982 that opens with some excellent jazz-fusion, then develops into a lovelorn, pull-your-emotional-tripe-out ballad. There's some brilliant Moore fretwork on display here, covering everything from superfast noodling to sensitive blues. You can see every ounce of the emotion Gary feels as he wrenches the music out of himself.

**'The Loner' (Gary Moore The Loner Live in Stockholm 1987)**
The original version of this classic instrumental appeared on Cozy Powell's 1979 solo effort 'Over The Top'. But by '87 Gary had reworked the song and made it his own. This is a masterful version, where Moore's control of both tone and dynamics is designed specifically to manipulate the listener's emotional response. Sheer whammy bar heaven.

**'Inquisition' (Gary Moore – Inquisition Colosseum II)**
A master of so many genres, here Gary gets to show off his not-inconsiderable muso chops in a "live for TV" performance with Colosseum II from 1978. This is classic hard-to-play, mid-'70s jazz-fusion – full of wonky riffs, offbeat rhythms and some furious high-speed playing on both electric and acoustic guitar. Not to mention the fact that Gary's wearing some sort of silver kimono thingy too. Truly magnificent.

**'The Stumble' (Gary Moore The Stumble Montreux 1990)**
A three-minute workout of the Freddie King instrumental sees Gary dripping highly amplified heavy metal blues from every fingertip. The joy here is to be found in Moore's utterly endearing love for playing the guitar. With a big stabbing horn section to work against, you can understand why Gary's having a blast. Others have been more vaunted, but Moore was never bettered.

## FIVE GREAT BALLADS BY (ALMOST) FORGOTTEN HAIR METAL BANDS Chosen by Jon Hotten

**Danger Danger – 'I Still Think About You' (Danger Danger - I Still Think About You)**
This is not the magnificent dumbness of the US band's early hits 'Naughty Naughty' and 'Bang Bang', but a surprisingly tender ballad, with both a stellar chorus and a video that's somehow melancholic – an elegy for what might have been. ("Remember that time we went to Japan, lads?")

**Beggars & Thieves – 'Beggars & Thieves' (Beggars & Thieves - Beggars & Thieves - 1990 - Official Video – HD)**
This East Coast act got a deal with Atlantic Records after just *six* gigs. The best song from the band's debut, this is one of the most evocative tunes of an era that was all-too-soon subsumed by grunge. The video, the usual compilation of hairy people in long coats having fun on the road in the States, now serves as a perfect period piece.

**Giant – 'Hold Back The Night' (Giant - Hold Back The Night (+Lyrics))**
Giant had the diamond-cut AOR sound that played well on US radio. 'Last Of The Runaways' was a glorious debut album for fans of such things and 'Hold Back The Night' – occupying that strange hinterland between ballad and riff-rocker – deserves attention. There's no promo video, but that gives you ample time to try to figure out if it really is possible to hold back the night.

**Brighton Rock – 'One More Try' (Brighton Rock - One More Try)**
On their second record, 1988's 'Take A Deep Breath', Canadian band Brighton Rock sounded no less good or bad than any of the other acts taking a pot shot at fame, which shows how arbitrary stardom can be. They made a video with a pretty girl and wind-machines and singer Gerry McGhee got to wear the era's greatest pair of pre-distressed jeans as he wailed this terrific chorus.

**Enuff Z'Nuff – ('Fly High Michelle' Enuff Z' Nuff - Fly High Michelle (GOOD).mpg)**
The band are maybe too well known for the "where are they now?" file, but this is still an often-overlooked song – an example of Enuff Z'Nuff's wonderful way with a hookline. 'Fly High Michelle' is something of a requiem for both this band and excessive times, as it was written by their most delicate talent, Donnie Vie, a man who narrowly survived the era. Guitarist Derek Frigo wasn't so lucky. The video – a bit psychedelic to match the band's slightly off-message image – is guaranteed to make you wistful.

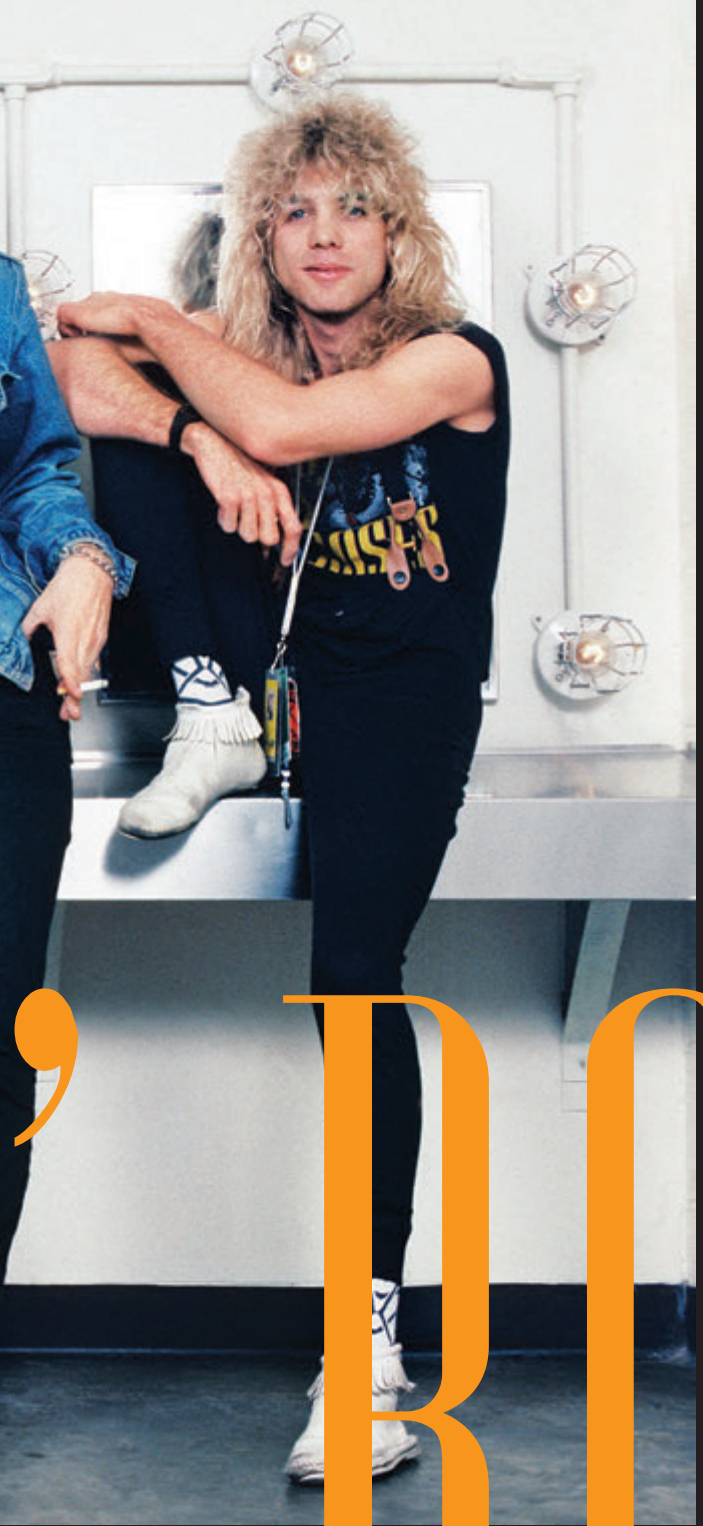
# FROZEN IN TIME

## DATELINE: 1987

Guns N'Roses, 1987. L-R: Slash (guitar), Duff McKagen (bass), W. Axl Rose (vocals), Izzy Stradlin (guitar), Steven Adler (drums)

# GUNS N

Photo: Mark Weiss



# ROCK

Legendary rock photographer **Mark "Weissguy" Weiss** on photographing the world's most dangerous band right at the start of their career...

**"I FIRST SHOT GUNS** N'Roses in the autumn of 1986, a few months before the 'Appetite For Destruction' album was released. The band were still working on their debut when I got a call from Bryn Bridenthal, the head of media relations at their label, Geffen. 'Mark,' she said to me. 'Here we go again.' I think she knew something big was about to happen. I'd first met Bryn in 1982 when she was doing publicity for Elektra Records and helped set up the naked girl shoot with Mötley Crüe for *Oui* Magazine. It was the band's first national magazine exposure and the session soon became infamous.

**"THE BUZZ** was out on Guns and the rock magazines needed photos. The record company wanted to fly me to Hollywood to shoot them, but the band were adamant that no-one but their own photographer, who was a friend, could shoot them. It was up to Bryn to get me in the door, because she knew once the band had actually worked with me they'd change their mind. They did some homework on me and agreed to do a quick shoot.

**"WHEN I** first met them they were a bit guarded, but I set up my makeshift studio where they rehearsed. I sensed a bit of rock and roll angst. The band were all glammed up, but Axl was wearing a pair of trousers on which he'd just scrawled the words 'Glam Sucks'. I gave them their space and shot a few rolls of film. I'd broken the ice.

> "MARK WAS ABLE TO MAKE THE GUYS IN THE BAND LOOK REALLY GOOD. HE KNEW HOW TO SET THE LIGHTS AND WHEN TO PUSH THE BUTTON. HE HAD THAT MAGIC TOUCH."
> **STEVEN ADLER**

**"A WEEK** before Halloween 1987, I shot Guns N'Roses in New York City at a venue called the Ritz. The following week the band came to my studio for a quick shoot, where they invited me to their acoustic show and autograph signing at CBGBs on 30 October. I then shot a few Mötley Crüe shows in Florida at the end of November where Guns were the opening act. I went to say hi to the guys before they went on and asked if they'd do a few photos after the show. When I went backstage after the band's performance, Axl was just in a towel but with his boots on. I knew straight away that this would make for a great shot and feel that I caught a classic moment on film. It really is one of my favourite photos of the band."

# STEP BACK IN TIME

# JANUARY-FEBRUA

*ROCK CANDY*'S DAVE LING LEAFS THROUGH THE BACK PAGES OF THE UK ROCK PRESS TO BRING THE BIG NEWS ITEMS OF THE DAY BACK TO LIFE AND ANALYSE HOW THOSE STORIES REALLY PLAYED OUT…

Ted Nugent giving it some wang, some dang and a large dollop of sweet poontang at the Palladium in Los Angeles, 1984

## TED NUGENT CALLS BRITISH WOMEN "PIGS"

**DATELINE: 9–22 FEBRUARY 1984**
**MAGAZINE: *KERRANG!***

**IT'S HARD TO DENY** that Ted Nugent has become rock'n'roll's Mr Marmite. Maybe we've all become too sensitive. He's certainly become more political in his views. And there's no doubt that many British rock fans have trouble backing The Nuge today the way they once did. Most of us prefer to debate whether The Motor City Madman's love really is like a tyre iron, rather than try to decide how we feel about the guitarist's statement that "Donald Trump is about as close to Ted Nugent as you're going to get in politics."

Of course, back in the day when music was at least somewhere near the top of his agenda and when he used to talk to "lily-livered", "pinko", "limey" journos on a regular basis, Uncle Ted was a writer's delight. You merely walked into the room, turned on the tape recorder, asked a question and let Nugent do his thing. There was plenty of time to do the laundry, make a few calls and take a shower before the need to ask another question arose: one wildly un-PC, self-aggrandising statement would follow another until the tape ran out…

**THIS WAS** still the case when Dave Dickson encountered Ted on behalf of *Kerrang!* while the American was on the promo trail for 1984's 'Penetrator' album. Right from the get-go, when Nugent himself drove a terrified Dickson to the interview location in Lambeth – yes, Lambeth, south London – with a cry of: "Hang on to your dick, pal, this could be culmination of your white manhood," here was a story of epic proportions.

Dickson's fairly cautious opening gambit – "Why are you playing only one UK gig, in London?" – was greeted by a casual reply of: "Have you seen the women in London recently? One day is all I'll need to service everything! You know, the last time I played Hammersmith Odeon I looked out there and I thought the pig season had opened. No, I wanna be serious, your women over here are… really pigs."

And then without provocation of any kind Ted piped up again: "Oh, by the way, *Kerrang!* is a heavy metal magazine, right? I think the term heavy metal sucks large quantities of dead penguin dick. I don't think I've ever

Photos: Getty Images/Richard E. Aaron

# ARY 1984

played heavy metal. When I think of heavy metal I think of my Smith & Wesson."

**AMID DISCUSSION** of the album's less than subtle title and artwork ("It's a picture of a great musclebound arm on some faggot, and on the arm there's a very elaborate dragon tattoo"), Dickson attempted to engage Nugent on music, asking why 'Penetrator' featured five tracks that were either covers or co-written tunes. The answer was simple.

"Well, the hunting season went on a little longer last year and I didn't get out of the woods," Nugent laughed. "No, I'm just looking to expand the horizons of my musical endeavour."

And why was there so much synthesizer on the album, wondered Dave? Was Nugent mellowing out?

"What kind of question is that?" his opponent thundered back. "[*On this record*] there's some keyboards that sound like giant boulders being shoved up yer ass – with no lubricant. And that's a desirable sound. I'm playing an awful lot of guitar on this album; an awful lot of ego's going on in there. The only thing different about this album is that it has an absolutely sensational vocalist."

**WHEN DAVE** dared to disagree, stating his view that 'Penetrator' was different insomuch as it was the first of Ted's many records to hang together coherently, with real, actual songs in between the guitar solos, the recording artist simply retorted: "You are absolutely full of shit."

Dickson then wondered why, at 36 years old, Nugent felt the need to carry on rocking and rolling.

"Because America has the best looking women in the world," he deadpanned. "I'm in it for the pussy, what can I say? No, it's a riot, man. I've got to let my creative juices flow."

## *ROCK CANDY* SAYS...

**IN SPITE OF HIS** attempt to do battle with The Nuge on a number of issues, Dickson was on a guaranteed loser. Ted tended to stick to his established party line in all of his interviews, irrelevant of which album he was promoting at the time.

**THE ALLMUSIC** website has dismissed 'Penetrator' as "one of Nugent's most underwhelming releases," but I beg to differ. Despite its keyboard-heavy flavour, it could be argued that the album ranks among the last truly great records Nugent made. There are two reasons why. First, the impressive quality of its songs. Nugent

Ted's performance at the Barack Obama Appreciation Society Ball quickly cleared the hall

was happy to bring in established rock hit-making talent including Bryan Adams, Jim Vallance, Andy Fraser and Robin George. He actually got hold of the latter's 'Go Down Fighting' and added his own spin to claim a co-write. Second, the addition of English vocalist Brian Howe, once of White Spirit, really delivered the goods. When 'Penetrator' was re-issued in 2001 Ted claimed it had "The Nugent melody, '80s production, the songs are great – it's got everything."

**HOWE WAS** fronting Nugent's group at the Hammersmith Odeon in February 1984 on the night when his boss famously declared: "Lady Diana... what a fox. I'd drag my dick through a mile of broken glass just to jerk off in her shadow." Well there you have it...

Brian and Ted were certainly a good fit, but Howe had other plans. During the final stages of the 'Penetrator' tour he took a call from Mick Jones of Foreigner. The guitarist was helping former Bad Company men Mick Ralphs and Simon Kirke put a group together. Howe preferred to throw his hat in the ring with them.

"I made up some cock and bull story so I could leave to meet up with the guys at the Mayflower Hotel in New York and we decided to give things a go," Brian told me years later. The result was 'Fame And Fortune', the first of several Howe-fronted albums issued under the banner of Bad Company where Jones acted as executive producer.

**DURING THE 1980s**, Wild Man Ted showed his more melodic side as a member of Damn Yankees alongside former Styx guitarist and vocalist Tommy Shaw and Nightranger bassist and vocalist Jack Blades. In the current millennium Ted's music has become less important as he becomes more infamous for a series of outspoken comments, including calling Barack Obama a "subhuman mongrel." Earlier this summer the guitarist, now "at the tender age of 69," promised to tone down the "hateful rhetoric" in future. Time will tell, though the bookies surely won't be offering any decent odds of it actually happening, will they?

# STEP BACK IN TIME

Judas Priest's Rob Halford and Glenn Tipton get the Dortmund crowd fired up with a bit of 'Grrrrrrrrinderrrrr'!

## THE "GREATEST HEAVY METAL GIG OF ALL TIME" TAKES PLACE IN DORTMUND. OR DOES IT?

## DATELINE: 12–25 JANUARY 1984
## MAGAZINE: *KERRANG!*

**ON 17 AND 18** December 1983, the cream of the metal music scene gathered together for a shared concert at the Westfalenhalle in Dortmund, Germany. While the show was advertised under the bizarre banner of the Rock, Pop, Heavy Metal Festival, the bill was monumentally rocking: Ozzy Osbourne, Iron Maiden, Def Leppard, Judas Priest, the Scorpions, Michael Schenker Group, Krokus and Quiet Riot.

Think about it for a few seconds. In 1983 Ozzy was touring in support of his 'Bark At The Moon' album. Maiden were promoting 'Piece Of Mind'. The Scorps were months away from releasing 'Love At First Sting'. Priest were still selling millions of copies of 'Screaming For Vengeance'. Leppard had begun to break through with 'Pyromania'. Three albums in, and following the Graham Bonnet debacle, Gary Barden was involved for a second spell as MSG frontman. Krokus were about to earn their first ever gold album in the US with 'Headhunter'. And Quiet Riot's 'Metal Health' had been one of the biggest sellers of that particular year, earning the distinction of becoming the heavy metal genre's first album to top America's *Billboard* chart.

Just about all of these eight bands were arguably at the very top of their game at this one moment in time. This was a precious moment, never to be repeated. Naturally, *Kerrang!* was on the spot to document proceedings, as *Rock Candy Mag* editor Howard Johnson joined a crowd of 16,500, including many short-haired German-based US squaddies.

**AMAZINGLY, IT** was down to Ozzy and his band, featuring Jake E Lee on guitar, to open the show. This time Osbourne was decked out in a wizard outfit that made him look "dumpy" in a "loveable" way. Of a set that included 'I Don't Know', 'Mr Crowley', 'Bark At The Moon', 'Forever', and Sabbath's 'Iron Man' and 'Paranoid', Johnson wrote: "On this occasion his performance wasn't the best I've seen, [*but*] it was still pretty enjoyable."

As the Scorps pumped out 'Blackout', 'Holiday', 'Can't Live Without You' and 'Dynamite', HoJo found himself wondering whether he'd seen them too many times before, decreeing their appearance "little more than token." With hindsight this comment might now sound dismissive, but *K!*'s man knew that after two years on the road the band's show was set to undergo a complete revamp for the ensuing '...First Sting' campaign.

Guitarist Phil Collen may have felt poorly ("He couldn't wait to get off the stage for a crap!" we learned) but Def Leppard offered up a firm reminder of why they had "become a big success somewhere or other" in the world. How droll.

On the very last two nights of the World Piece tour, which had seen the group perform 147 dates across the globe, Iron Maiden "were their usual stoically excellent selves". Ending their segment of the show on the second night and following the song 'Iron Maiden', Bruce Dickinson famously "killed" mascot Eddie by removing his brain while the rest of the band joined in to put the boot in.

Photos: IconicPix/Ray Palmer Archive; IconicPix/George Bodnar Archive

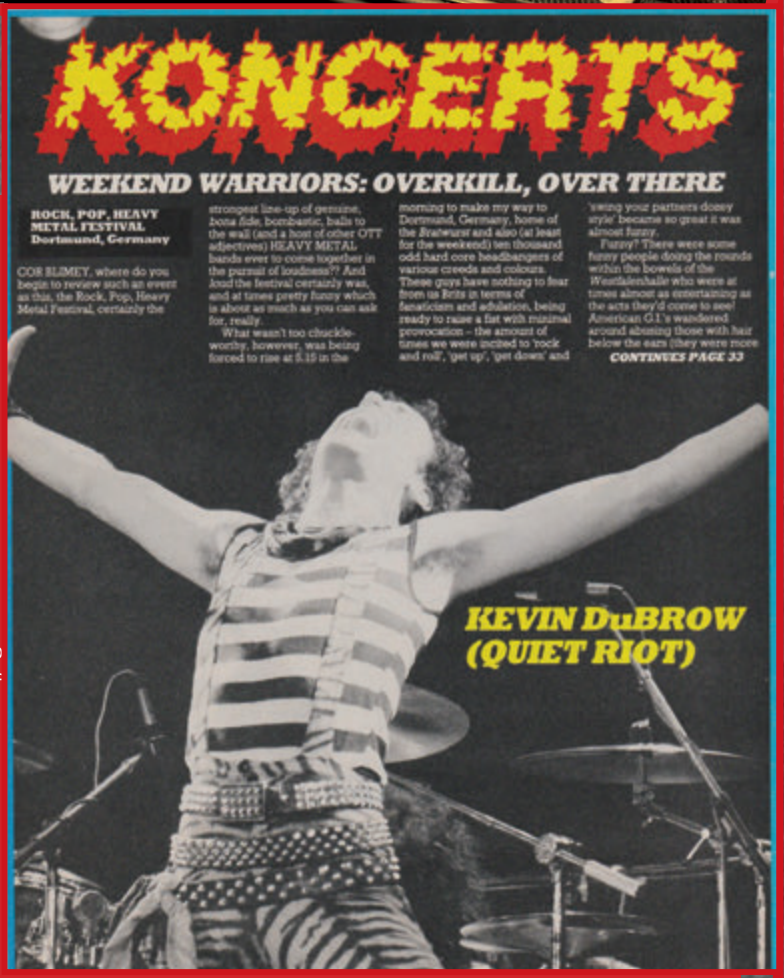
**AFTER AN** earlier backstage encounter, Johnson reported that Michael Schenker had been "the picture of health". He was "devastating" onstage. Sadly, though, the performance of Gary Barden for Howard was "uninspiring and inept – his voice seems to get worse instead of better."

Next up, Krokus had got past their spell as "excellent AC/DC clones, but now they do a pretty average Judas Priest impersonation" – hardly what the doctor ordered with the originals also set to appear.

The following day Krokus and MSG dropped off the bill, with Priest and Quiet Riot taking their places. Having never seen Halford and company before, HoJo was blown away by the music and the hilarious antics of Rob Halford, who swatted away imaginary flies and then in "the funniest moment of the weekend" introduced 'Grrrrrrrrinderrrrr', "almost singing himself out of his leathers and chains".

Amazingly, though, Quiet Riot turned out to be "the most satisfying morsel" of the entire caboodle. "They make no apologies for being loud, OTT and American – I make none for loving them," was the verdict.

Def Leppard guitarist Phil Collen about to do himself a mischief



KONCERTS

WEEKEND WARRIORS: OVERKILL, OVER THERE

ROCK, POP, HEAVY METAL FESTIVAL
Dortmund, Germany

COR BLIMEY, where do you begin to review such an event as this, the Rock, Pop, Heavy Metal Festival, certainly the strongest line-up of genuine, bona fide, bombastic, balls to the wall (and a host of other OTT adjectives) HEAVY METAL bands ever to come together in the pursuit of loudness?! And loud the festival certainly was, and at times pretty funny which is about as much as you can ask for, really.

What wasn't too chuckle-worthy, however, was being forced to rise at 5.15 in the morning to make my way to Dortmund, Germany, home of the Brauerei and also (at least for the weekend) ten thousand odd hard core headbangers of various creeds and colours. These guys have nothing to fear from us Brits in terms of fanaticism and adulation, being ready to raise a fist with minimal provocation – the amount of times we were incited to 'rock and roll', 'get up', 'get down' and 'swing your partners dossy style' became so great it was almost funny.

Funny? There were some funny people doing the rounds within the bowels of the Westfalenhalle who were at times almost as entertaining as the acts they'd come to see! American G.I.'s wandered around abusing those with hair below the ears (they were more

CONTINUES PAGE 33

KEVIN DuBROW (QUIET RIOT)

## *ROCK CANDY* SAYS...

**IN THE 34 YEARS** since it took place, and as the importance of the bands on the bill has grown, so the Dortmund weekender has now assumed mythical status. However, as the verdict above suggests, the show had its troughs as well as its peaks – time may have given proceedings a more rose-tinted hue. Of course, on paper this looks like the best bill of all time. HoJo might perhaps argue that the reality was different. Good but not great, perhaps?

**SO WHICH** other festival bill could legitimately claim to be "the finest heavy metal gig of all time"? Monsters Of Rock at Donington Park in 1984, maybe? Let's face it, AC/DC, Van Halen, Ozzy Osbourne, Gary Moore, Y&T, Accept and Mötley Crüe making their live UK debut is pretty hard to beat.

However, many would surely opt for what was deemed the "metal" day at the US Festival in San Bernadino, California, on 29 May 1983. In blazing heat an enormous crowd reported to number 670,000 gathered to watch Quiet Riot, Mötley Crüe, Ozzy Osbourne, Judas Priest, Triumph, the Scorpions and Van Halen, who as headliners were paid what was then a world record fee of $1.5 million. Surely it would take some going to top a bill like that?!

**ONE OF** the debates we often have at *Rock Candy* is whether the rock festival scene has become too sprawling these days. Instead of any number of days and any number of different stages with seemingly endless bands dotted about over a large festival area, would it not be better to get back to the days of shortened festivals and a restricted number of really top class bands who are worthy of everyone's attention at one and the same time? One of the best things about attending festivals in the '70s and '80s was the sense of shared communal experience. Everybody was seeing and doing the same thing at exactly the same time, which made that one thing so much more special. Nowadays it seems like half of the festival crowd is watching the headliners, while the other half is watching a comedian in another tent or riding on a fairground attraction. Admittedly, we could live without the return of the flying bottles of piss that used to be so ubiquitous, but truthfully, we still yearn for those good old festival days...

# STEP BACK IN TIME

Thor in action at the Marquee, London, 1984. GWAR eat yer heart out!

## METAL MUSCLE MAN THOR ENTERTAINS HIS PUBLIC IN NEW YORK

## DATELINE: 26 JAN–8 FEB 1984

## MAGAZINE: *KERRANG!*

**IN SOMETHING OF AN** epic mismatch, *Kerrang!* sent writer Chris Welch – with all due respect, a pipe and slippers kinda guy – for a three-day visit to New York to meet the sword-wielding "Norse warrior" Thor and his buxom female sidekick/wife/manager Pantera. The trip took place a few weeks before Thor was set to make his British debut at London's Marquee Club, making Welch one of the first British writers to witness the self-styled rock warrior's powerful live show. The gig took place in a small venue on 17th Street called The Underground, which was "full of dozens of men – mostly gay dressed as English public schoolboys, or Puerto Rican youths wearing 'I Love New York' caps." It sounded like a truly surreal experience.

**SONG TITLES** such as 'Lightning Strikes Again', 'Let The Blood Run Red' and 'Anger (Is My Middle Name)' said it all. "This was metal of a different kind," Welch wrote. "Cold, sharp, glittering and armed with some memorable, thunderous riffs." But the occasional addition of keyboards and vocal harmonies had even caused some diehard fans to accuse the God Of Thunder of "the cardinal sin of being 'false metal'," Welch revealed. "Are we heavy metal? Are we going to rock the city?" demanded Thor from the stage. According to Welch: "Strangled yells from the gays seemed to indicate that they approved of these plans. Thor seemed well pleased with his evening's work."

Backstage, the singer explained: "That was just a taste of our full show," revealing that his future plans included "a laser hammer" and holograms that could be used in tandem with smoke "so that it [*all*] looks 3D." But never mind all that Vegas-style illusion stuff. Thor's more impressive repertoire of stage gimmicks included blowing up hot water bottles, bending steel and having cinder blocks broken over his chest... Don't try this at home, folks.

**CANADIAN BODYBUILDER** Jon Mikl Thor had mighty ambitions for his metal Norseman persona. "I see Thor as a kind of Clint Eastwood character; a bit maniacal and crazed," he said. "He's on the side of good, but he does crazy things. I get quite destructive, chopping gladiators heads off and beating guys up in the audience."

Where did all this madness come from?

"When I was a kid I used to dress up as Superman. Everyone thought I was crazy. I'd go to school like Clark Kent and then changed [*into my costume*] in the classroom. I thought I had super-powers – then I got beaten up. At seven years old, I actually jumped out of a first storey window and got concussion. That's when I realised I wasn't Superman."

Photo: Julia Goode

# *ROCK CANDY* SAYS...

**HE CAME, HE SAW,** he caused a bit of a fuss by blowing up a few hot water bottles... and then he left. If you asked most rock fans to describe the career of our favourite/only Canuck bodybuilder-turned-metal singer, the hot water bottles would doubtless feature heavily in their appraisal.

**BACK IN** '84 Thor had already been beavering away on his fictional persona for the best part of a decade. His first album, 'Keep The Dogs Away', came out in 1977, but got lost thanks to "management trouble." Now he was ready to wreak his revenge.

Sadly, things didn't quite work out that way. By 1986, and billed as Jon Mikl-Thor, his album 'Recruits' was used as the soundtrack to a turkey of a movie, *Recruits*, a flick in which he also appeared.

**THOR EVENTUALLY** ended up having a nervous breakdown and retiring from music to become "a normal, mortal human being." His absolutely inevitable music rebirth is documented in a behind-the-scenes movie, 2015's *I Am Thor* that critics have likened to Anvil's career-rejuvenating *Anvil! The Story Of Anvil*. We really must have a *Rock Candy* team-building exercise and go to see it somewhere together...

"BEHOLD THE HAMMER"
CHRIS WELCH journeys many leagues in search of the MIGHTY THOR.
"I see Thor as a kind of Clint Eastwood character, a bit maniacal and crazed. He's on the side of good, but he does crazy things."
Thor compares biceps with Step Back In Time writer Dave Ling around about 1984. For us, Lingy wins!

## SNIPPETS – SHORT, SHARP SHOCKS FROM JAN–FEB 1984

### 'PYROMANIA' NAMED AS CRITICS CHOICE OF 1983

**DATELINE: 29 DECEMBER 1983–11 JANUARY 1984**
**MAGAZINE: *KERRANG!***

Def Leppard's 'Pyromania' romped home as the *Kerrang!* writers' Album Of The Year. The Top Five was completed in descending order by ZZ Top's 'Eliminator', 'Lick It Up' by Kiss, 'No Guts... No Glory' by Molly Hatchet and Dio's 'Holy Diver'. Seattle outfit Queensrÿche's 'Queen Of The Reich' was voted Single Of The Year.

### STARS DECLARE THEIR NEW YEAR'S RESOLUTIONS

**DATELINE: 29 DECEMBER 1983–11 JANUARY 1984**
**MAGAZINE: *KERRANG!***

Ozzy Osbourne vowed to bite off Malcolm Dome's nose after a poor review. Dee Snider promised to "try to give up cursing." And Def Leppard's Steve Clark swore he would "give up all of my vices." Band mate Phil Collen promised to "take up all of the vices that Steve is giving up." How poignant. How sad.

### JUDAS PRIEST RELEASE 'DEFENDERS OF THE FAITH'

**DATELINE: 26 JANUARY–8 FEBRUARY 1984**
**MAGAZINE: *KERRANG!***

Howard Johnson raved over Priest's ninth album, calling it "a winner all round" and claiming that its contents included "four numbers that are excellent almost beyond description." Its wonders were such that most of the band's rivals would be forced to "down tools in exasperation."

### GARY MOORE GOES BACK TO THE FUTURE

**DATELINE: 23 FEBRUARY–8 MARCH 1984**
**MAGAZINE: *KERRANG!***

With a band driven by drummer Ian Paice and featuring an elevating platform that reviewer Chris Welch likened to "a departing UFO," Moore's tour in support of the 'Victims Of The Future' album rolled into Manchester. The "superb ballad, 'Empty Rooms'" was among the set's many highlights.

# STEP BACK IN TIME

.38 Special: "We decided to keep the spirit of Southern rock, but throw away the clichés."

## .38 SPECIAL MISFIRE IN NORTH CAROLINA

## DATELINE: 12–25 JANUARY 1984
## MAGAZINE: *KERRANG!*

**AS MALCOLM DOME POINTED** out in his *Kerrang!* story on .38 Special, the mid-1980s was a tough time for Southern rock. "The Rossington Collins Band is dead, Blackfoot ain't far off the cemetery, Molly Hatchet don't seem to be raking in the green, green breadcrumbs anymore and Doc Holliday have disappeared."

Malcolm was right. The Outlaws looked on helplessly as commercial success ebbed away. Hatchet's 'The Deed Is Done' would peak at a very poor 120 on the *Billboard* charts. And the Marshall Tucker Band's 'Greetings From South Carolina' stalled at an embarrassing 202.

Nevertheless, Dome was super-confident that .38 Special – from Jacksonville, Florida, like Blackfoot – could fly high. "After spending years in the considerable shadows of Lynyrd Skynyrd, the 'Foots, Mollies, etc, their brand of AOR-tinged chicken-scratching has now brushed aside all opposition," he thundered. "'84 is shaping up to be the year of .38."

**TO CELEBRATE** .38 Special's sixth album, 'Tour De Force', A&M Records had flown Dome and photographer Ray Palmer (RIP) to meet the band in Charlotte, North Carolina. Things started well when the duo were invited to hang with vocalist/guitarist Don Barnes and guitarist Jeff Carlisi on a visit to a local radio station, though it soon became apparent that the band were "thoroughly uncooperative" to their visitors from across the pond. "They made it plain that our presence was a nuisance."

Even worse, the .38 live performance the pair witnessed at the less-than-sold-out 12,000-capacity Coliseum was anything but "Special". In the words of Dome it was "on the mediocre side of disappointing." Though the band played new tunes 'If I'd Been The One', 'Twentieth Century Fox' and 'Undercover Lover' – "on vinyl each has S-T-Y-L-E etched into its very fabric, [*but*] live they imploded, having little spark," reckoned Dome.

**VOCALIST DONNIE** Van Zant was, of course, the meat in the sandwich of the Van Zant brothers; elder sibling Ronnie had formed Lynyrd Skynyrd and perished in the band's plane crash back in 1977, and younger bro' Johnny would take on the role of frontman a decade later. But .38 Special had begun to evolve away from the traditional Southern rock template to incorporate a more melodic hard rock influence.

"Until then we'd been managed by the Lynyrd Skynyrd camp and had been content to churn out very basic Southern boogie without giving a thought to what we were doing," admitted Barnes. "So we decided to keep the spirit of Southern rock, but throw away the clichés."

"The mistake made by bands like Blackfoot and Molly Hatchet is to take what Skynyrd perfected and merely repeat it," added Carlisi. "There's little sign of intelligence from those two bands, and they're such poor musicians

.38 Special vocalist Donnie Van Zant. Not to be confused with Ronnie or Johnny

Photos: Getty Images/Larry Hulst

it's no wonder both of them are on the rocks."

**THIS OPINION** was certainly controversial. But the US charts didn't lie. .38 Special were shifting serious units, and 'Tour De Force' charted at a very respectable 22 in the days when major sales were registered in the millions rather than the thousands. This meant that the band's British fans weren't going to get much of a look-in. .38 Special had tested the water in the UK back in 1982 when they supported Lynyrd Skynyrd and appeared at the Reading Festival. But the group's manager, Mark Spector, made it plain that continued growth Stateside was the band's only concern.

"There's no way we can consider pulling out of any American concerts to go over to the UK where we know we'll lose a fortune," he told Dome with admirable candour.

"The bottom line is that Britain isn't important to .38 Special's career right now," he continued with sledgehammer subtlety. "If A&M over there get us a hit single, maybe circumstances would be right for a few selected gigs. But until then..."

## *ROCK CANDY* SAYS...

**AH .38 SPECIAL – A** great band with a genuine gem-strewn history, from 1977's eponymous debut to a true blossoming around the time of their third album, 1980's 'Rockin' Into The Night', which featured material co-written with Survivor men Jim Peterik and Frankie Sullivan.

**'TOUR DE** Force' – a sixth full-length studio record, released in 1984 – ranks among the band's finest. It offered a pair of hits, 'If I'd Been The One' and 'Back Where You Belong'. The latter tune was written by a young composer from Toronto called Gary O'Connor who had two hits of his own as Gary O, and was also writing for Molly Hatchet and Eddie Money among others. As guitarist Jeff Carlisi told Malcolm Dome: "Our office constantly receives tapes from unknowns and if the songs are good enough, then we'll consider them. The art of songwriting is too important to be taken lightly."

**IN 2017,** vocalist and guitarist Don Barnes still leads a line-up of .38 Special. Donnie Van Zant retired from music four years ago after suffering inner-ear nerve damage. The band's last album, 'Drivetrain', appeared way back in 2004 and again featured several tunes co-written with Jim Peterik. Barnes recently released 'Ride The Storm' on Melodic Rock Records, a long-lost solo effort that he recorded back in 1989 but which was originally shelved.

# SNIPPETS – SHORT, SHARP SHOCKS FROM JAN–FEB 1984

### "WHATEVER HAPPENED TO THE CLASH?!"

**DATELINE: 9–22 FEBRUARY 1984**
**MAGAZINE: *KERRANG!***

Laura Canyon interviewed David Lee Roth about the new Van Halen album, '1984', asking whether the singer had heard from The Clash following a bust-up at the previous year's US Festival. "I think what you want to ask me," replied Diamond Dave playfully, "is whether *anybody* has heard anything from The Clash since the US Festival?!"

### QUO "CALL IT QUITS"

**DATELINE: 23 FEBRUARY–8 MARCH 1984**
**MAGAZINE: *KERRANG!***

Status Quo announced their "farewell appearance as a live act" with a lengthy string of dates that wound up at the Southampton Gaumont on 10 July. Billed as 'The End Of The Road', this trek would be supplemented by outdoor shows at Crystal Palace FC and Milton Keynes Bowl. "Everything has to come to an end sometime and this seems like the right time for us," commented Francis Rossi. Oh how wrong he was.

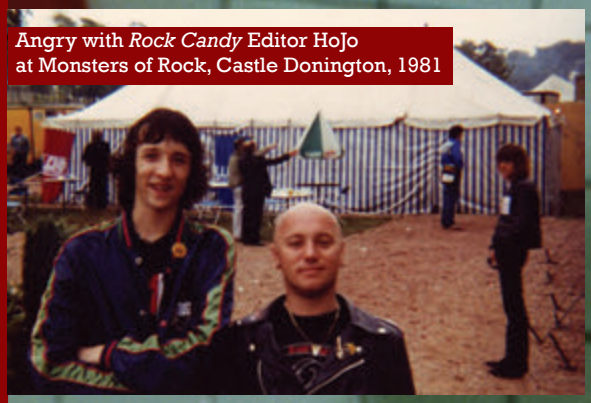
### SCORPS GEAR UP FOR '...FIRST STING'

**DATELINE: 23 FEBRUARY–8 MARCH 1984**
**MAGAZINE: *KERRANG!***

Fresh from a January/February tour that included two dates apiece in Birmingham, Newcastle, Manchester and at London's Hammersmith Odeon, a teaser advert for new single, 'Rock You Like A Hurricane', served notice that the Germans were about to release a new album entitled 'Love At First Sting'.

# PERSON OF INTEREST

*ROCK CANDY* SALUTES THE ROCK STARS WHO DID THINGS DIFFERENTLY...



Angry with *Rock Candy* Editor HoJo at Monsters of Rock, Castle Donington, 1981

# Angry Anderson

## of Rose Tattoo

**GARY STEPHEN ANDERSON, KNOWN** to the world as Angry, never looked like a rock star. At a time when long flowing locks were an absolute prerequisite, hunky frontmen wore their shirts slashed to the navel, and all of them seemed to come from another planet, the little Aussie singer stuck out like a sore thumb. As the bald vocalist of teak-tough boogie band Rose Tattoo, Anderson had no time for posing and poncing. He took to the stage with a boot boy attitude and a body covered in tattoos. This is all pretty yawnsome in 2017: tattoos and attitude are now seen as an essential part of the rock star kit. But back in 1976 when Rose Tattoo first formed, this was clearly very different, and even a little unsettling.

Angry performing with Rose Tattoo at the Hippodrome de Pantin, Paris, 28 April 1981

**WHEN ROSE** Tattoo's eponymous first album was released in Australia in 1978, it probably made more sense to fans there. The Aussie musical culture was entirely different to that of Europe and America. It was more rootsy and certainly more aggressive and hard. It took over two years for the UK to cotton on to the Tatts, when the album finally appeared on the unfashionable Carrere label in 1981. More fool us.

The debut was a masterpiece of hard yet grooving boogie rock, with lovely colour added thanks to Peter Wells's slide guitar and Anderson's raw-throated holler. When he sang you knew he meant it, and you suspected that lyrical tales of urban violence such as sprawling epic 'The Butcher And Fast Eddie' were born out of his own personal experiences.

Coming out of the Albert Studios stable in Sydney that had given us AC/DC, and with an album produced by the same team Angus and Malcolm had cut their teeth with – namely Vanda & Young – Rose Tattoo seemed set fair for major success. But things didn't quite work out that way. Maybe it was best for Angry. After all, he certainly didn't let the grass grow under his feet...

**ANDERSON WAS** born in Melbourne on 5 August 1947. He grew up a tough kid, despite being very small, and quickly earned himself the nickname "Angry Ant" because of his aggression. "I was a very angry boy," he admits, partly putting his rage down to issues with his father.

He worked as a fitter in a factory and at first had his sights set on being a guitarist in the style of Dylan or Lennon. But he soon found out that vocals were his strong suit and his passion for singing never left him.

"What's the old saying?" he told journalist Shane Pinnegar recently. "'If you love what you do you'll never work a day in your life.' There are so many gigs to do and so little time. If you have a passion or love for something it's just natural."

**AFTER FRONTING** a band named Peace, Power and Purity, Anderson made a little bit of headway fronting Buster Brown, a group that included soon-to-be AC/DC drummer Phil Rudd in the ranks. But it was a 1976 move to Sydney to replace original Rose Tattoo vocalist Tony Lake that kick-started Anderson's rock career.

Despite that killer debut album (which made it to the Australian Top 40) and a follow-up, 1981's 'Assault & Battery', which again featured remarkable tunes like 'Out Of This Place' and 'All The Lessons', Rose Tattoo's bad boy look and attitude meant they never made the big time.

But as Rose Tattoo floundered, incredibly Anderson suddenly found favour elsewhere. He landed a role in the hot 1985 film *Mad Max Beyond Thunderdome* and when Rose Tattoo split in 1987, after five albums, Anderson found himself busy playing Lenin in a musical called *Rasputin* at the State Theatre in Sydney.

At the same time Angry also morphed into being a pop star when his ballad 'Suddenly' was used to accompany the wedding scene of Scott and Charlene in massive Aussie soap opera *Neighbours*.

**ANDERSON SUBSEQUENTLY** got involved in charity work and in 1993 was made a member of the prestigious Order Of Australia in recognition of "service to the community, particularly as a youth advocate."

That same year Anderson reformed Rose Tattoo on the back of an unexpected resurgence of interest in the band thanks to the late-'80s LA sleaze scene – and Guns N'Roses in particular, who had recorded a cover of the Tatts' 'Nice Boys' on their first 'Live ?!*@ Like A Suicide' EP in 1986. Original Rose Tattoo drummer Dallas "Digger" Royall succumbed to cancer in 1992, shortly after beating a heroin addiction, but with drummer Paul DeMarco in place the band supported Guns on their 'Use Your Illusion' tour in Australia in 1993.

**CANCER HAS** since further blighted Rose Tattoo. After Royall died, guitarists Peter Wells and Mick Cocks, and bassists Ian Rilen and Lobby Loyde all succumbed to the disease. But Angry Anderson is still rocking on at 70, full of life and excited about what the future holds.

"Mentally and emotionally I'm very, very healthy," he says. "I have a very strong spiritual base. I know that helps how I deal with life, because it doesn't get any easier."

Anderson still intends to perform with Rose Tattoo and in August of this year announced a new line-up, having finally decided he could no longer wait around for drummer Paul DeMarco to get out of jail after he was convicted on gunrunning charges! 'Rock'n'Roll Outlaws'? Angry Anderson really isn't kidding!

Words: Howard Johnson. Photos: IconicPix/Marc Villalonga; IconicPix/Setton/Dalle

# WARRANT – DIRTY ROTTEN FILTHY STINKING RICH

## DATELINE: 31 JANUARY 1989

Famous American painter **Mark Ryden** started his career illustrating album sleeves, where he produced work for major artists including Michael Jackson, Red Hot Chili Peppers and Screaming Trees. He tells *Rock Candy* the story behind the sleeve of Warrant's 1989 debut album...

**"'DIRTY ROTTEN FILTHY STINKING** Rich' was my first ever album cover. Amazingly, it was only my second ever illustration job after graduating from college in December 1987. The album's art director, Tony Lane, was an instructor at Art Center College of Design in Pasadena, California. We got along well when I was a student in his class, he liked my work, so he hired me for this job. I was thrilled. Without me intending it, the Warrant project set my career on a certain path and I ended up doing over 50 album covers during my illustration career.

**"MY OWN** taste leaned towards the strange and eclectic rather than rock'n'roll, so I can't say Warrant's music was an influence when I was creating this piece of art, though the band was right there with the art department and marketing people making all the decisions. I remember how nice they all were, full of energy and enthusiasm. They were excited they'd 'made it', had signed to a label and were potentially on the verge of success. I was thrilled to be part of it.

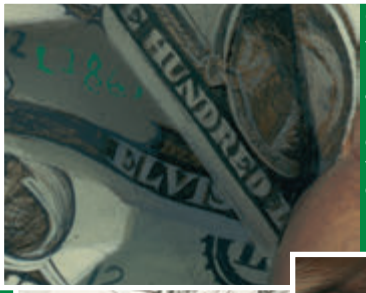
**"THE ORIGINAL** idea was to embody the archetypal 'greedy rich' character. My wife, Marion, has told me that long before we met, this painting led her into a spirited debate about the rich with a friend. Are the 'filthy rich' automatically 'rotten'? Can a person become filthy rich without also being rotten? It's strange how in our culture we all sort of hate the rich. But at the same time, we also want to *become* rich.

"Because it was my first album cover I was overflowing with enthusiasm and did dozens of sketches. I started out placing the character, who we called Fugazi, in certain scenarios – getting out of a limo or sitting behind a big desk. But it became clear that the most powerful idea lay in the simplicity of focusing in on his face. Everyone agreed it was the way forward. Once that concept was settled on I even went so far as to sculpt a model of the head to help with lighting. I gave the project everything. I had a few weeks to complete the painting and definitely used up all the time I had available!

**"I DID** just the one painting and it had much more image area, as you can see here. Back in 1989, record stores were just making the switch from vinyl to CD and during this transitional period CDs were packaged in what was known as a 'long box', which kept the vertical height the same as an LP to prevent shoplifting. To accommodate this format, my artwork is much taller and shows the torso too. But it was cropped to fit a square format. Just as I started doing covers the marvellous large format of the 12" album cover was sadly fading away. There was something wonderful in exploring the visuals of a big album cover while you were listening to a record. A five-inch square CD was a dull substitute, even though it offered much more than we have now!

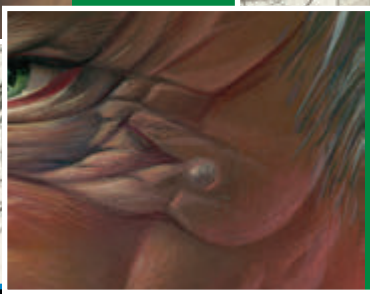
**"THE ALBUM** sleeve was a big hit. It was different to what most bands from the hair metal era were doing, so was a bold move for Warrant. Because I did so many rock album covers people had certain expectations of me. When people met me for the first time they expected a rock fan with big hair, covered in tattoos. They were shocked to see I looked more like an accountant!

**"THIS SLEEVE** is very personal to me because it was my first album cover and it launched my professional career. The first time I walked into a store and saw my art on a real record was a huge thrill. It was such an exciting time for me and I have great nostalgia and fondness for it."

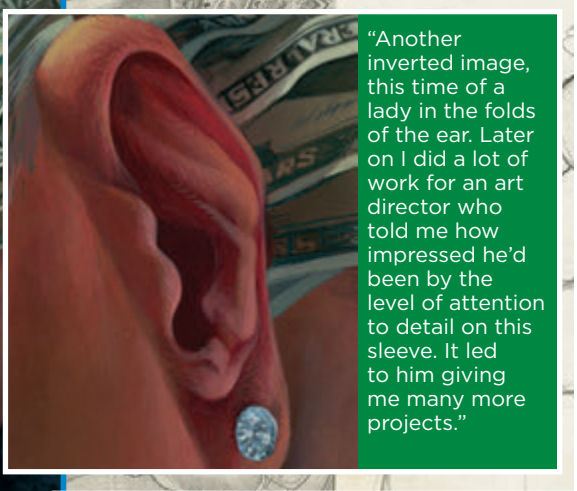


"I always liked to include hidden words and images in my art. In this case I went for Elvis for obvious reasons."

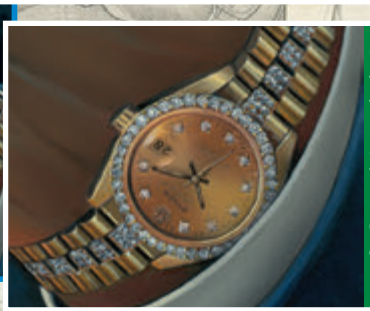
"You can see Devo on this dollar bill. Not many people would expect to see a band like them featured on an album cover from an '80s LA rock band!"



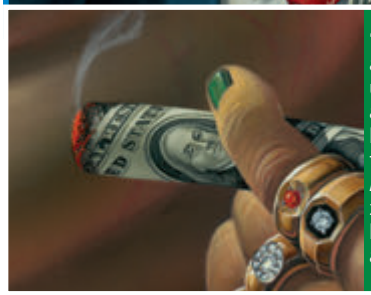
"If you look closely you can see an inverted image of a bird in the wrinkles. This kind of thing involved lots of extra work for me, but it makes the piece more interesting to investigate."



"Another inverted image, this time of a lady in the folds of the ear. Later on I did a lot of work for an art director who told me how impressed he'd been by the level of attention to detail on this sleeve. It led to him giving me many more projects."



"Check out the make of the wristwatch he's wearing – it's a Ryden! That was just my subtle way of signing the artwork."



"I really pushed myself to the limit of my abilities to include detail like this. I painted under magnification and put as much in as I could. This approach really paid off because the record company eventually took out a full-page ad for the album in *Billboard* magazine where they simply zoomed in on the hand area. That wouldn't have been good had I not paid the same attention to detail."

## WARRANT – 'DIRTY ROTTEN FILTHY STINKING RICH'

Released: 31 January 1989  Album length: 37.11

*32 Pennies (3.09)*
*Down Boys (4.04)*
*Big Talk (3.43)*
*Sometimes She Cries (4.44)*
*So Damn Pretty (Should Be Against The Law) (3.33)*
*D.R.F.S.R. (3.17)*
*In The Sticks (4.06)*
*Heaven (3.57)*
*Ridin' High (3.06)*
*Cold Sweat (3.32)*

**Line up:**
**Jani Lane –** lead vocals, acoustic guitar
**Joey Allen –** guitar, vocals
**Erik Turner –** guitar, vocals
**Jerry Dixon –** bass, vocals
**Steven Sweet –** drums, vocals

*Produced by: Beau Hill  Recorded: April–November 1988 at The Enterprise, Burbank, California. All songs by: Jani Lane*

**WHICH CLASSIC SLEEVES WOULD YOU LIKE US TO DISSECT?**
**EMAIL: EDITORIAL@ROCKCANDYMAG.COM**

# YOU COULDN'T MAKE IT UP!

INSANE TALES FROM THE ANNALS OF ROCK

## DATELINE: 2009–2010

# BRET MICHAELS AND HIS LOYAL BANDANNA

**When the Poison vocalist suffered health problems after a piece of stage set hit him hard on the head, he went through some tough times. His friends stayed right by his side… and so did his bandanna.**
Words by *Howard Johnson*

**POOR BRET MICHAELS DIDN'T** have the easiest of times health-wise between 2009 and 2010. The Poison vocalist – then aged 47 – was admitted to hospital in April of 2010 after suffering an excruciating headache. "After several CAT scans, MRIs and an angiogram," said a source, "doctors decided to keep Michaels in the Intensive Care Unit and are running several tests to determine the cause." It turned out that Michaels had suffered a brain haemorrhage.

The following month Bret was readmitted to hospital "after suffering numbness on the left side of his body." This time doctors found that the singer had a hole in the heart that had caused a minor stroke.

**THIS IS** all serious stuff, of course. And we're delighted to say that Bret made a full recovery and recently celebrated Poison's 30th anniversary by touring with Def Leppard and Tesla.

"2010 was, without question, a roller coaster year for me," said Michaels of his health troubles. "But when you have an amazing family, and you still have a lot of music left to make, and you have such incredible and supportive fans behind you, you're going to fight until the very last breath before you throw in that towel."

Michaels believed that all of his troubles dated back to an unfortunate incident that occurred on 7 June 2009. After performing with Poison at the 63rd Tony Awards in New York the singer was leaving the stage when a piece of the descending set hit him on the head and knocked him clean off his feet. It was laughed off by the awards show's presenter, Neil Patrick Harris, at the time, as he joked that Bret's "number gave headbanging a new meaning," but Michaels later claimed the incident led to his brain haemorrhage and filed a lawsuit for unspecified damages against the Tonys and parent company CBS. The lawsuit was settled for an unspecified amount.

**WHAT IS** hard to understand about all these unfortunate incidents, however, is the role that Bret Michaels' headband plays in his life. The singer is famous for rarely being seen without his bandanna. So much so that back in the early '90s a famous UK TV presenter was

Photo: IconicPix/Annamaria DiSanto

so obsessed with the ubiquitous piece of material that she once tried to tug the bandanna off his head after a Poison gig to see if it was attached to his hair. She assumed it might possibly be part of an elaborate wig. Strong drink, it must be said, had been taken.

YouTube footage of the infamous Tonys incident shows that Michaels was hit on the head with such force that he was knocked off his feet. Serious stuff. Yet his headband (and indeed, his Stetson hat) still stayed on, positively defying the forces of gravity.

When a press photo of Michaels was released from hospital, lying in a bed with various wires attached, he still had a bandanna on. How can that be? Regular folk admitted to hospital have to take all their clothes and accessories off... And yet Bret's ever-loyal bandanna is still there, refusing to be parted from its master.

**OF COURSE** we're all delighted that Bret has recovered from his health scares. But we'd still love to understand what mysterious powers the Bret Michaels bandanna has? How is it that it always remains attached to his head no matter what, even in the most trying of circumstances? Bret, if you're reading this, please get in touch. We'd really love to know... 💀

Bret Michaels cartoon by Christophe Sénégas

# CLOSE ENCOUNTERS

BIZARRE MEETINGS WITH BIZARRE ROCK STARS...

# MÖTLEY CRÜE

When *Jon Hotten* interviewed the LA glam metal titans at the height of their fame in 1989 he was prepared for **Nikki Sixx** to punch his lights out. What he wasn't ready for was an otherworldly encounter with **Mick Mars...**

**IT WAS SEPTEMBER 1989**. I can pinpoint the date because Mötley Crüe's fifth album, 'Dr Feelgood', had just become the number one record in America. The band was in London at the time and, in an indication of how far the world has travelled since, they had received the news by fax. Considering their last visit to the UK had been cancelled because their manager Doc McGhee had feared they'd "be coming home in body bags", arriving at this moment – in retrospect the peak of their fame and notoriety – was something of a surprise.

Mick Mars: Is this what "spacin'" looks like?

**THE TRUTH** about Mötley Crüe was that their music was by far the least interesting thing about them. Life had indulged them to a ridiculous degree and they possessed almost every narcissistic personality trait that made '80s rock stardom so fascinating. The madness seemed never-ending. There was singer Vince Neil's conviction for vehicular manslaughter, drummer Tommy Lee's high profile marriage to the soap star Heather Locklear (she, too, at the height of her fame), bassist Nikki Sixx's many overdoses (commemorated in a new song, 'Kickstart My Heart'), and guitarist Mick Mars's famous off-the-cuff excuse for the tour cancellation, "too much snow on the roof" of the venues. To be fair to Mars, he later said to *Kerrang!*'s Mick Wall that this was "utter bullshit."

**AS THEIR** group memoir *The Dirt* would demonstrate, there were hundreds of Crüe stories. One absent from the book was one of the most extraordinary, though – that of Matthew Trippe, a Florida musician who sued the band claiming that he'd acted as doppelganger for Nikki Sixx while the "original" Nikki recovered from an accident. Matthew was a curious, fragile man, certainly a fantasist but, in the way of fantasists, a believer in his own myth. I'd written about him and Mötley Crüe in *Kerrang!*, much to the annoyance of the real Nikki Sixx, and I set out for photographer Ray Palmer's studio that morning to interview the band with some trepidation, unsure how Nikki would react when he saw me.

Ray had a little balcony at the studio with comfy sofas, and the band sat there for the interview. We did it in twos, Tommy and Vince first, Nikki and Mick second. While I spoke to Tommy and Vince – Tommy endearingly funny, Vince magnificently thick – Nikki glared up at us. When his turn came, he sat with his arms folded, saying nothing. This made the interview doubly difficult, as Mick Mars seemed to be living up to his interplanetary moniker.

"Hello Mick," I half-shouted. "I'm Jon..."

No response. I tried again, moving closer to his right ear.

"Hello Mick... I'm Jon."

Again, nothing. He carried on staring straight ahead. Was he conscious?

I almost screamed it this time. He still stared straight ahead, but appeared to have a little smile on his lips.

I gave it one more go.

"Mick... I'm Jon..."

Slowly, at last, he turned around and uttered the immortal line, "Hey bud. I'm just spacin'..."

**THE INTERVIEW** didn't go particularly well. Mick carried on spacin' and when I finally mentioned Matthew Trippe, Nikki hissed about the only thing he wanted to say, "You wrote a shitty thing about us, man..."

I thought he was going to punch me, but luckily my fears weren't realised...

**A POSTSCRIPT:** Matthew Trippe died in December 2014, just as I was about to interview him for the first time since 1989. I'd found him again through Facebook. He still maintained that he'd been Nikki Sixx. I ended up writing a piece about his life and death, and I rang Doc McGhee, who was one of the people Matthew had sued. Doc has a real "movie bad guy" type voice, but he was sorry to hear that Matthew had died in what were pretty sad circumstances.

We also got onto the subject of *The Dirt*. "Oh yeah," Doc said wryly, "*some* of that book was true..."

**EVER HAD A BIZARRE ENCOUNTER WITH A ROCK STAR? LET US KNOW AND IF YOUR STORY'S MAD ENOUGH, WE'LL INTERVIEW YOU ABOUT IT.**

**EMAIL: EDITORIAL@ROCKCANDYMAG.COM**

Photo: Iconic Pix/Ray Palmer Archive

# MY FIRST GIG Dateline: 1968, Lancaster, England

Family get down and get with it at Alexandra Palace, London, 1973

# "I COULD FEEL MY HAIR BLOWING BACK!"

Legendary vocalist **John Waite** first saw Family in his hometown of Lancaster when he was just 15. "It was one of the biggest nights of my teenage life," he says…

**"THE FIRST BAND** I ever saw was Family when they played in the student refectory at Lancaster University, I think in early 1968. Lancaster is my hometown and I would have been 15 at the time. I was hanging out with the art students in a local coffee bar and there was a buzz going around that Family was a great band. I went to the gig with a couple of mates and somehow we got right down the front. Family were from Leicester, which as far as I was concerned was the deep south of England! They were dressed more hip than anyone I'd ever seen. I think bassist Ric Grech was wearing crushed velvet pants! The fact that the band members didn't really look at each other while they played only enhanced their cool factor and gave them unbelievable visual presence!

**"GRECH WAS** playing a Gibson EB2D, which was very unusual. And the music was unusual too, a kind of hybrid of jazz and rock. I didn't have any reference for that kind of thing, which was weird, loud and different. I guess the closest I could have got to it at that time would have been some of the things Jack Bruce was doing. Roger Chapman was singing centre stage and he absolutely owned the place. With his cropped hair he looked like a Renaissance poet, and would throw himself into a manic dance when he wasn't singing – and sometimes when he was. Family were so fucking loud and defiant I could feel my hair blowing back.

**"THEY EVENTUALLY** slowed the pace and played a song called 'Hey Mister Policeman' that was a kind of jazz blues thing; dark swamp music conjuring up visions of the American South and London's Portobello.

John performing on *American Bandstand*, 19 July 1984

Chapman sort of morphed into the lyric. He became the song and the song became him. There was something of the shaman about him. He would go into a tune and then be consumed by it. He was throwing out a challenge, confronting the audience *and* the band simultaneously.

**"HIS PERFORMANCE** was mesmerising. Fearless. Chapman never once looked down. He just focused on the wall at the back of the hall and stepped off the edge into another world. The words to the songs, meanwhile, were like poetry. Trippy poetry, for sure, but poetry nonetheless. There was rage in there. And longing. I'd remember snatches of those words, this blazing English psychedelia, for months afterwards.

**"FAMILY IN** Lancaster remains one of the biggest nights of my teenage life. The band's first album, 'Music In A Doll's House', wasn't even out at that time and I had to wait a few months before I could get it in the shops. But when I did, let me tell you, I wore that record out. Family. A strange band, but a great band!"

Photos: Getty Images/David Warner Ellis; Getty Images/ABC Photo Archives

# LETTER FROM AMERICA

Venom frontman Cronos sticks it to the disco hordes...

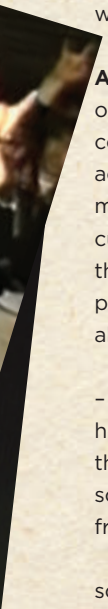
# THRASH TO DISCO

Slayer – surprisingly punky

Photos: IconicPix/Joseph Carlucci/Dalle; Getty Images/Tony Mottram

# DATELINE: 3 APRIL 1985

**Back in the '80s, writer *Steffan Chirazi* was determined to live the rock'n'roll lifestyle across the pond. Each issue he relives a wild and wonderful tale from those hazy, crazy times. Here he tells of the time when, as a 17 year old, he witnessed New York's home of disco being successfully subverted by speed...**



**ONCE UPON A TIME**, when people still spoke to each other verbally as opposed to digitally, when milk reached your doorstep via a milkman and when cassettes were edgy and cool, music mag writers would be sent all over the world to tell people how it was. In the early to mid-'80s you'd get your assignment, be furnished with a plane ticket, a hotel room and sometimes a willing PR to make sure you got fed and watered. Then off you went to see what the hell would happen.

**AT THE** start of April 1985 and at the tender age of just 17 years old, I stepped on board a big metal bird to New York City to cover Newcastle's finest – some might say "only" – black metal act, Venom. I'd written about the three-piece before for *Sounds* magazine (bassist and vocalist Cronos once made a belting beef curry in my mum's kitchen, as it happens) and it made sense for them to send me to the States as the magazine was about to put the band on their front cover to celebrate their forthcoming album, 'Possessed'.

The band – Cronos, guitarist Mantas and drummer Abaddon – were signed to local label Neat Records in the UK, but were hooked up with Combat Records in the US. Venom were over there co-headlining 'The Ultimate Revenge For Disco' tour with some Southern Californian upstarts called Slayer. Support came from a bunch of Bay Area 'bangers called Exodus.

Can you believe it? I was a *Sounds* reporter, but also a schoolkid doing his A-levels. And here I was, off to the Big Motherfuckin' Apple with my tragic puffy mullet, ball-hugging jeans and rampant love of heavy metal to write for a national magazine. I even got special dispensation to go from my English teacher – as long as I did homework on the flights!

**I ARRIVED** at JFK Airport with $64 and a big shit-eating grin. Immediately I was ripped off by a cabbie who swore the $20 I'd given him was a $2 bill. I'd not even hit Manhattan and already I was down to $44.

I went to check into my room at the Milford Plaza to discover that Venom wouldn't be getting into town until the following day. Yes, I had a reservation, but the hotel needed a credit card to guarantee the room and let me in. A credit card?! I barely knew what one was. And so it was that I spent my first ever night in Manhattan wandering around Times Square and Central Park at a time when crack gangs and hookers roamed unchallenged.

I scoffed a bag of doughnuts at sunrise in the park before making my way back to the hotel, where I called the one contact I had in New York the moment his office opened. He vouched for me, and finally I was in my room.

**VENOM EVENTUALLY** showed up without Mantas, who'd had some passport issues, and I soon learned that the gig was going to take place at Studio 54. Recently re-opened as a live venue, Studio 54 had once been the place for disco and, so the legend goes, cocaine. By the time I got there things had turned truly surreal. Instead of the great and the good of NY's disco scene wafting around, the place was packed with loud, young, long-haired metalheads, all desperately trying to grow moustaches and unable to stop screaming unintelligible noises at each other.

**ALL THREE** bands threw down belting sets fuelled by huge amounts of Jack Daniels and beer. Exodus were a sizzling gaggle of spotty, smelly Bay Area thrash. Vocalist Paul Baloff asked if anyone had ever wanted to walk down the street and "kick some poseurs' asses". This was greeted with a giant roar from the crammed floor. Slayer were especially sharp as they promoted 'Hell Awaits', proving to be surprisingly punky live. Venom, meanwhile, were masterful, playing really fast, then a little bit faster. Light and shade were at a minimum. Speed, pure unadulterated speedy thrash metal, was everywhere. Armed with access to unlimited amounts of Jack Daniels, the teenage me was a willing accomplice.

**AFTER THE** show I ligged on Venom's tour bus and drank myself into a deeper stupor with Cronos. The memories are hazy, but I do remember that Slayer frontman Tom Araya ended up urinating on Cronos's head after some sort of miscommunication. That's some miscommunication! Understandably, Cronos didn't take kindly to this and punched Araya in the face. The whole affair was, as I remember, laughed off.

I can't remember how the night ended and I also can't remember the flight home. I can remember, however, that no homework was done.

# CLASSIC GIG POSTERS

**THE BEST ROCK CONCERT POSTERS ARE MORE THAN MERE ADVERTS. THEY'RE BEAUTIFUL PIECES OF ART...**

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TUESDAY, JULY 8, 1975 9PM
MEDFORD ARMORY
$5 ADVANCE $6 DAY OF SHOW
SUMMER JAM
COME UPSTATE
FOR A DAY OF MUSIC IN THE COUNTRY WITH
(IN ALPHABETICAL ORDER)
THE ALLMAN BROTHERS BAND
THE BAND
THE GRATEFUL DEAD
PLUS FRIENDS & SURPRISES
SATURDAY, JULY 28
FROM 12 NOON ON
TICKETS: $10 INCLUDES PARKING & CAMPING
GATES OPEN JULY 27 AT 12 NOON
WATKINS GLEN GRAND PRIX CIRCUIT
WATKINS GLEN, NEW YORK
TICKETS ARE ON SALE ONLY AT
TICKETRON
AEROSMITH
1972
CARNEGIE HALL
MAY 1ST
Interteam Tour Promotion presents
JOURNEY
& Pat Travers
MCP by arrangement with
ICM/FAIRWARNING presents
GET IN THE RING MOTHER F••KER ROUND II
GUNS N' ROSES
PLUS SPECIAL GUESTS
LIES
GUNS N' ROSES
WITH SPECIAL GUESTS:
THE NATIONAL
BOWL
SATURDAY

# DARK DAYS

# KINGDOM O

Playing pomp rock when punk was all the rage was surely a recipe for disaster, especially when you hailed from Birmingham! And being signed to a record company that were slow to cough up money didn't exactly help. **Magnum** have had their dark days all right. So how on earth did they come back bigger and stronger? Guitarist **Tony Clarkin** explains all to *Malcolm Dome...*

**MAGNUM WERE ALWAYS UNLIKELY** heroes. For starters, in the late '70s they looked like The Goodies dressed up as Aerosmith. Bob Catley was a stunning vocalist, but hardly had the arena charisma of a David Lee Roth or Steven Tyler. Tony Clarkin, meanwhile, was a sublime guitarist and songwriter, but wasn't blessed with the personality of Slash or Ted Nugent. And the band's musical approach seemed out of kilter with the times.

**WHEN MAGNUM** released their debut album 'Kingdom Of Madness' on the Jet label in 1978, the UK was still in the grip of an obsessive fascination with punk and new wave music. The New Wave Of British Heavy Metal was just about starting to stir, but a Birmingham band playing quirky pomp rock hardly fit that bracket either. Pomp was a peculiarly American phenomenon. Bands like Styx and Kansas took classic English progressive rock and bent it towards a more commercial application. Magnum took the same approach, but then added an eccentric, very English feel.

**IN THEORY,** then, there was no place for Magnum during this period. But against all the odds, 'Kingdom Of Madness' captured the imagination of a decent number of British fans and reached number 58 on the UK charts. This gave the band a foothold, and 1979's 'Magnum II' offered an even slicker approach. The change didn't work, however, and the album failed to chart, but 1980's live album 'Marauder' made it to number 34 as the band was finally adopted as something of an outlier in the now dominant NWOBHM.

When top American producer Jeff Glixman was brought in to produce a third studio album later in 1980, it seemed that there was an unexpected momentum propelling the five-piece forward. Little did they know, but it was all about to go horribly wrong for Catley, Clarkin, drummer Kex Gorin, bassist Wally Lowe and new keyboard player Mark Stanway.

**"WE WENT** to the Townhouse Studios in London to record with Jeff Glixman," recalls Clarkin. "The plan was

Photo: Mark Weiss

Magnum photographed in 1982. L-R: Bob Catley (vocals), Tony "The Hat" Clarkin (guitar), Mark Stanway (keyboards), Kex Gorin (drums), Wally Lowe (bass)

# F MADNESS

for me to then fly to Atlanta where we'd mix the record at Axis Sound, which Jeff owned. But then everything got heavily delayed.

"I think what happened was that [*Electric Light Orchestra leader*] Jeff Lynne started to kick up a fuss about the amount of money he and ELO were owed by our label Jet. He was demanding that Don Arden [*boss of Jet, father of Sharon Osbourne and a man with a fearsome reputation as a hardman*] account to him and pay over the money that was due. I believe that, as usual, Don was trying to avoid the issue. But to some extent we got caught in the middle. Every few days I was ringing up Arthur Sharpe, who was one of Don's right hand men at the label, to ask what was going on. Now don't get me wrong, Arthur was a lovely bloke, but he couldn't give me any encouraging info. What it seemed to come down to was that Jet hadn't paid the studio bill at the Townhouse. So of course the studio had refused to release our tapes."

**THIS LEFT** Magnum in a tricky situation. With no sign of an end to the impasse over the new album, the band couldn't move forward and were forced to make money by playing any old gigs they could find.

"We were broke, to be honest," admits Clarkin. "So we'd take any dates that came in. It meant we were playing in pubs, but that was the only thing we could do. It was a real struggle just trying to keep things together. But we never lost hope that the problem would be resolved in the end."

What made matters worse was Magnum didn't have a manager and the band were fending for themselves.

"Jet did supply us with a guy you could call a manager," explains Clarkin. "And he was a decent enough person. The trouble was that he worked for Don, so was never going to stand up to him on our behalf. Don wasn't going to allow us to have any independent management. He wanted to keep control of everything himself, and while maybe we should have thought of getting in someone who would work on our behalf, we were always convinced that things would eventually work themselves out and that we'd be OK. That's musicians for you!

> "WE WERE BROKE, SO WE'D TAKE ANY DATES THAT CAME IN. IT MEANT WE WERE PLAYING IN PUBS, BUT THAT WAS THE ONLY THING WE COULD DO."

"The way our relationship with Jet was set up was that they'd send us money in the post if we needed to hire a PA for a gig. I do remember one occasion when we had a gig at Barbarella's in Birmingham coming up, so I asked Don's son David Arden, who was also involved with ►

# DARK DAYS

the label, if he could send us £200 for the PA. On the day of the gig the letter from David duly arrived. But when I opened it up there was no money inside! I called and told him that he'd not put any money in the envelope, and all he said was, 'You're not getting any more.' I tried to explain that I wasn't after more. I just wanted the £200, but it made no difference!"

After a number of stand-offs and lots of wrangling Jet eventually paid the studio bill and the master tapes were finally released.

"It happened out of the blue," remembers Tony. "I got a call one day saying everything had been resolved. So finally I could fly over to the States, do a few guitar overdubs, be there with Jeff for the mixing stage, and get the album finished."

**'CHASE THE** Dragon' came out in March of 1982 and proved to be the band's biggest success to date. The album peaked at number 17 on the UK charts, which seemed to prove that the time Magnum had spent out of the limelight had done them little damage. But if Magnum thought their label would be more financially supportive of their ambitions in the light of this upward sales curve, then they would be sorely disappointed.

"We thought we'd be able to get another good producer in for the next album," reasons Clarkin. "But Jet told us they didn't have the budget for an outside producer! They told me, 'You've seen how producers work in the studio. It's about time you did it yourself.' I never for a minute thought this was about Jet believing it was the right thing for the band to self-produce. It was all about saving money."

> "WE DECIDED WE SHOULD PRETEND TO SPLIT UP AND THEN REUNITE ONCE WE WERE FREE OF THE LABEL. IT SEEMED TO WORK. JET DID DECIDE TO RELEASE US FROM THE CONTRACT."

Perhaps bizarrely, with the benefit of hindsight, Clarkin didn't think Jet were starting to lose interest in Magnum.

"That isn't how you think as a musician," he says. "As long as you're kept busy playing live or recording, then you're happy. It never occurred to us that the company wasn't committed to the band. When I look back it seems obvious. Jet were telling us they weren't going to give us the support we needed. For whatever reason – and I'm sure it goes back to the amount they owed Jeff

Bob Catley photographed in London, November 1990. What did Bob buy when Magnum finally made it big? A pink velvet jacket!

Photos: IconicPix/George Chin; Julia Goode

Lynne again – they just weren't prepared to support us financially anymore."

Clarkin had little choice but to take on production duties. "I never wanted to be a producer," he confirms. "But once we got in the studio I did begin to enjoy the responsibility. I'd learnt a lot from watching Jeff Glixman and so could put all of that to good use."

**THE BAND'S** fourth album, 'The Eleventh Hour', came out in May 1983 and made it to number 38 on the British chart. But Magnum were becoming more and more disillusioned by the lack of marketing and promotional support for their music. They started hatching a plan to get away from Jet.

"We decided we should pretend to split up and then reunite once we were free of the label," explains Clarkin. "It seemed to work. Jet did decide to release us from the contract."

"WE WERE NAIVE ENOUGH TO ASSUME THAT WHEN LABELS FOUND OUT WE WERE AVAILABLE THEY'D BE QUEUING UP TO SIGN US AND THE PHONE WOULD RING OFF THE HOOK. BUT THAT NEVER HAPPENED."

Tony Clarkin and Robin George performing together in Magnum at the Reading Festival, 27 August 1983

But if Clarkin thought this sleight of hand would signal the end of the band's problems he was sorely mistaken. A few days before the group were due to perform at the 1983 Reading Festival on 27 August, out of the blue I received a phone call from Magnum vocalist Bob Catley. He told me that the Reading Festival date would be the band's last and that Magnum would be spitting up directly afterwards. To my surprise, Catley asked me to keep an eye out for any bands looking for a singer and to let him know if I heard of anything.

"I never knew about that phone call until much later," Clarkin tells me. "But it was no hoax. Bob was definitely looking for another band. It was our idea to get away from Jet, but once we were off the label things got even worse financially. We couldn't generate real money and for a short time we genuinely wondered if there was any way Magnum could carry on.

"We were naive enough to assume that when labels found out we were available they'd be queuing up to sign us and the phone would ring off the hook. But that never happened. What we hadn't taken into account was that labels were being inundated by unsigned bands and they weren't just sitting there waiting for us. We did play a couple of new tunes to one or two companies, but they had no interest at all. So we were left high and dry, with no label and seemingly no hope of getting a new contract. Things looked bleak and at that point we could easily have given up."

**FEELING THE** pressure, both Kex Gorin and Mark Stanway quit the band.

"Losing Kex was a blow for me, because I'd known him for so long and he was a good friend," says Clarkin. "He was offered a job in Robin George's band and he was promised an American tour and all sorts of other things, none of which he got in the end.

"Oddly, we'd brought Robin into Magnum as an extra guitarist for our 1983 tour. He played the Reading Festival show with us. There were a lot of guitar harmony parts on 'The Eleventh Hour' that I couldn't replicate on my own when we played live. So Mark Stanway had suggested we bring in Robin, but that was purely temporary. He was never a full time member."

Stanway, meanwhile, left Magnum to work for Phil Lynott. "He'll tell you that Lynott had offered him the chance to be the keyboard player in his new band, Grand Slam. But what really happened was that Mark went off to become Phil Lynott's driver. He drove Phil around and, eventually, that led to him joining the band. Stanway had left Magnum a couple of times before and it was always about money. But when this happened there was no money in the band's coffers, so I can certainly understand his decision."

**MAGNUM NEEDED** a miracle and, incredibly, one popped up in the shape of local businessman Keith Baker, an old friend of Clarkin's who'd been pretty successful in the fashion world.

"I'd known Keith for years, so asked him if he'd help us out. At first he was very reluctant, but after thinking about it for a while he called and said he was prepared to manage us. Within a short space of time he'd booked a six week UK tour for us for early 1984."

With drummer Jim Simpson and keyboardist Eddie George added to the ranks to replace Gorin and Stanway, Magnum were up and running again.

"We didn't know what to expect, though," admits Clarkin. "I'd been writing some of the songs for what would become the 'On A Storyteller's Night' album, and we played a couple of those numbers live, including the title track. All we were doing was testing the water. We had no clue whether the fans would be there for us. If the tour had gone badly, then that would have been the end of Magnum. Fortunately, though, it went better ►

# DARK DAYS

than we expected. The crowds were big and even the new stuff went down well."

**STILL WITHOUT** any hope of getting a new major label deal, the band were forced to sign to small independent company FM Revolver. But Magnum did get Mark Stanway back, albeit at arm's length.

"Eddie George was never a permanent member of Magnum, so we went to Stanway and asked if he'd play on the album, but he said, 'You can't afford me!' He wasn't doing anything else at the time, though, and as it happened we could afford him. So Mark came in to do the album, but he did it purely as a session. He wasn't back in the band yet."

'On a Storyteller's Night' was released in May 1985 and nobody expected it to do particularly well as it was on a small indie label. Amazingly, it reached number 24 in the UK, and ended up selling over 100,000 copies, making it Magnum's one and only gold album in Britain.

"While FM Revolver was a small company, they worked incredibly hard on our behalf. I have nothing but good memories of what they did for us. I can still remember the day we found out the album had charted. Bob and I were in a record shop in Stoke when someone came up and said there was a phone call for us. This was in the days before mobile phones, obviously. We were so shocked and delighted to be told the album had made the Top 30 – it was amazing."

**INCREDIBLY, THE** band's fortunes had somehow changed overnight. Magnum's "sudden" success saw the majors come running, whereas not so long before they wouldn't touch them with a bargepole. A deal was signed with Polydor and the group's next three albums – 1986's 'Vigilante' (which made it to number 24), 1988's 'Wings Of Heaven' (number five) and 1990's 'Goodnight LA' (number nine) gave the band unprecedented mainstream success.

Magnum even became arena headliners. From the depths of despair during the early '80s, the band suddenly found themselves basking in the glow of major success at the end of the decade. Clarkin believes that had it not been for the massive affection and passion shown by the fans during that crossroads tour at the start of '84, then Magnum would never have survived and prospered.

"Looking back now, the bad time we had with Jet really could have derailed us permanently," he explains. "But when it was all happening we weren't aware of what it was doing to us. Maybe that's just as well, because we simply carried on regardless. Everything we went through helped to make us stronger and has given us a career that's lasted until now."

A band that never looked like rock stars, that eventually became stadium headliners. It sounds so unlikely. But then again, defying the odds, gravity and logic has always been part of Magnum's DNA.

Photos: Getty Images/Fin Costello; IconicPix/George Chin

# WHAT TONY DID NEXT

Magnum are going strong in 2017, but Tony Clarkin mothballed the band in the mid-'90s to start **Hard Rain**. Here's his story...

**MAGNUM SPLIT UP FOR** the first time in 1995 after what was announced as a farewell tour. But Clarkin and Catley stayed together in a new band called Hard Rain.

"I felt Magnum had gone as far as we could take it at the time," says Clarkin. "I was already working on songs for a new project, one that would be a lot more contemporary. I needed someone to sing on those tracks, and who better than Bob? I knew what he could do, but his involvement wasn't meant to be any more than helping out with some demos."

These rough recordings landed Clarkin a record deal with a German label, so it seemed logical that Catley would stick around as the vocalist. The pair recorded an eponymous album, which was released in 1997. Going under the banner of Hard Rain, the "group" consisted of the Magnum duo, together with programmed drums and an array of female backing vocals.

**"WE WANTED** to try something different with the vocals. I knew of a Midlands band called Asia Blue, so got Wendy Peddle and Jackie Dean in from that band to help out. We also had a friend of mine, Sue McCloskey, to do some vocals."

With keyboard player Paul Hodson, and the Barrow brothers Al (bass) and Rob (drums) on board, Hard Rain toured together before returning to the studio to record a second album 'When The Good Times Come', that was released in 1999. But Catley wasn't entirely happy with Hard Rain's more diverse direction and he left the group that same year.

**CLARKIN CARRIED** on Hard Rain with Sue McCloskey filling the lead vocalist role. But after the line-up change the group didn't last long and by December of 2000 Clarkin announced that he was once again working with Catley under the Magnum name.

**"I NEEDED** that mid-'90s break from the band," Tony explained. "But in the end I appreciate the fact that Bob and I belong together in Magnum."

# EYEWITNESS

The line-up that recorded 'Iron Maiden' L-R: Dave Murray (guitar), Clive Burr (drums), Paul Di'Anno (vocals), Dennis Stratton (guitar), Steve Harris (bass)

Photo: Getty Images/George Wilkes Archive

# "WE HAD SOME LAUGHS AND WE WENT TO THE PUB. EVERYTHING WAS GOOD."

## GUITARIST DENNIS STRATTON TELLS US WHAT IT WAS REALLY LIKE RECORDING THE NOW SEMINAL FIRST IRON MAIDEN ALBUM

**"I FIRST BECAME AWARE** of Iron Maiden in the late '70s when I was playing guitar in a band called Remus Down Boulevard. We were signed to Quarry management, who looked after Status Quo and Rory Gallagher, and were a rock band, not a metal band – a harmony guitar and vocal thing like Wishbone Ash or Capability Brown.

"We were always playing a pub called The Bridge House in Canning Town, London, and that's where I first met Steve Harris and Dave Murray. They used to come down on a Sunday night to watch RDB. I knew they were in a band called Iron Maiden and that they'd done a few gigs at a nearby pub in Stratford called the Cart And Horses. They were local lads and I'd noticed Steve because he always wore a West Ham scarf. We'd say hello and they knew what I could do as a guitarist and backing vocalist.

> "MAIDEN FELT AND SOUNDED A BIT DIFFERENT BECAUSE STEVE WROTE ALL THE SONGS ON THE BASS. BUT I DON'T REMEMBER ME HAVING TO CHANGE MY PLAYING STYLE, EXCEPT MAYBE HAVING TO PLAY A BIT FASTER!"

**"WHEN MAIDEN** signed their deal with EMI [*in December of 1979*] the word got around quickly. But out of the blue I got a telegram asking if I'd go to a pub called The Ship in Wardour Street, Soho to meet with Steve, Dave and [*manager*] Rod Smallwood. I knew the deal they'd signed was pretty big and that they were looking to fill positions in the band. I'd heard there were just three of them at that point; Steve on bass, Dave on guitar and Paul Di'Anno on vocals. They'd lost their drummer for some reason, and I assumed they wanted another guitarist to beef up the sound.

"Steve and Dave seemed OK, but I found Rod very awkward and bossy. But given they had a major deal I listened to what they had to say. I was right that they wanted to add a guitarist and they said they wanted me to join the band, but I'd never heard any of Maiden's music. They gave me a copy of 'The Soundhouse Tapes', the indie EP they'd put out, and said, 'Go home and listen to this and see what you think.'

"When I heard the music there was only the one guitar and no harmony vocals. It was a bit of a noise to be honest. But I definitely thought I could add something to the band, so the next thing I knew I was walking into a rehearsal place in Clapham called Hollywood Studios to run through a couple of things.

**"I'D LISTENED** to 'Iron Maiden' and 'Prowler' on the EP and thought the one guitar sounded a bit lonely and that the songs would sound a whole lot better with harmony guitars. There was a drum kit set up at the rehearsal room, but there was still no drummer. So Dave, Steve, Paul and I ran through a couple of things. I said to Dave, 'There's loads of room for harmony guitars in these songs,' and even though he'd never been involved with harmony guitars before he was open to the idea from the start. We started working on things like 'Phantom Of The Opera' and 'Remember Tomorrow' pretty much straight away and things went well. I was in.

"Two days later I bumped into Clive Burr in a pub we used to both drink in called The Golden Fleece and I told him I'd joined this band called Iron Maiden that had a record deal. I said we were looking for a drummer and I sat in his Mini and played him a couple of tracks. Clive was interested, so I took him down to rehearsals the following day. Things really gelled from the off and Clive was offered the gig on the spot.

**"I QUICKLY** learnt about Maiden's sound and they already knew about my guitar style, ►

so things worked well from the start. Maiden felt and sounded a bit different because Steve wrote all the songs on the bass. He was such a great bass player with all the runs and riffs he did that you had to be on your game to keep up with him. But I don't remember having to change my own playing style, except maybe having to play a bit faster than I'd been used to. I had to up my game on the live shows, but I was never Eddie Van Halen, so they had to put up with what I could do!

**"BEFORE WE** started the album the songs weren't arranged or pre-produced, and I thought I could add something. I loved sitting at home working on the tunes, messing around with different guitar sounds to make them bigger and fatter. There wasn't all that much rehearsing as a band because everyone tended to get to grips with the stuff at home. I learnt the songs quite easily and when I started working on them I saw that they were ideally structured for harmony guitars. Songs like 'Phantom Of The Opera' and 'Running Free' really lent themselves to that approach. Dave was very quiet and didn't say much, but he was very open to working with me. It was a collaboration where we'd discuss who should take what solo and where we should do harmony work together. He was the original guitarist and I respected that, but he was very easy to work with.

Dennis gets on message in his Maiden T-shirt

**"WE DIDN'T** go straight into the studio to record the album, because we had gigs to do. Whenever we played the crowd would go absolutely potty so I thought, 'They're doing something right here. This is alright.'

"I think the other guys were probably glad to have me around because I already had some real studio experience, which they didn't really have themselves. It was good recording at Kingsway Studios, which was in the centre of London, commuting in to work every day. But I'm not a lover of recording studios and never have been. When I record with my band Lionheart now it's entirely different. You can record your parts digitally in a room with the producer or the engineer. You can even sit at home and do your parts while everyone else does theirs in another location. Back then there was a massive glass plate between you and the producer, you had headphones on and you couldn't talk to anyone. You were always a little bit on edge because it was an unnatural situation. There's not so much stress or tension these days.

**"I'D NEVER** met Will Malone, the producer, before and didn't do much work with him, really. It was mainly the engineer who dealt with the actual recording. We laid things down the old-fashioned way, playing together to get the drums down first, before moving on to the bass and then the rhythm guitars. I can't actually remember what we started working on first. Probably something like 'Prowler', something chunky and easy to play.

"After the rhythm guitars had been laid down everybody tended to work on their own. The rest of the band would do their bit and then I'd often stay behind to work things up and experiment a bit with the studio engineer.

"It's true that I did add a lot of harmony guitars and falsetto vocals for 'Phantom Of The Opera'. The engineer was layering them, adding track after track, and when we played it back it sounded like Queen. I thought it was fantastic, but I always knew it didn't suit Iron Maiden. I was just having fun in there when it was quiet. When we were listening back to the track Rod came up behind me in the control room. I didn't know he was there and at the end of the track he said 'You can get rid of all that. It sounds like fucking Queen.' But it was never going to be left on, it was just an experiment. Mind you, I'd still like to do a big massive production of that song one day. That would be great.

"I DIDN'T KNOW ROD SMALLWOOD WAS BEHIND ME AND AT THE END OF 'PHANTOM…' HE SAID 'YOU CAN GET RID OF ALL THAT. IT SOUNDS LIKE FUCKING QUEEN.'"

**"THE WHOLE** recording process was fairly easy as far as I can remember. I recall going into the studio and Di'Anno saying 'Wait till he has to deal with "Phantom". We'll see how good he is then.' I'd had a rough tape of the song for a couple of days and I remember standing up, grabbing the cassette out of my pocket and throwing

it in the bin. 'I won't be needing that any more,' I said. And I didn't.

"The songs were already written before we started, but there was never an argument about something being played in the wrong style or whatever. There was never any tension. My contribution to songs that had already been written was the harmony guitars, solos and backing vocals. I don't think Steve tried to influence my playing, because we didn't spend much time together in the studio. It was just a question of, 'Do your job and do it as quickly as you can.' But it was a happy experience overall. We had some laughs and we went to the pub. Everything was good.

"Whenever we played the crowd would go absolutely potty so I thought, 'They're doing something right here.'"

**"I KNOW** Steve has said many times that he wasn't happy with the production, but at the time we had to get in and get out because the gigs were piling up and we had to be here, there and everywhere. In those days you had to do the best you could with what you had. The production could have been more polished and the drums could have sounded crisper, but that was how it was. Some of the guitar sounds are a bit weird too, but you didn't have the technology you have now. I didn't think Will Malone was a bad producer, though I know Steve wasn't happy with him. To be honest we didn't get to hear the songs much once we'd finished recording. Steve might have gone back to the studio while Will was mixing and mastering, but the rest of us were getting ready to get back out on the road.

**"I'M HAPPY** with what I did on the album and I'm proud of it. Of course I knew it was going to be big, because Maiden had already served their apprenticeship through their live work. They went out all over the country playing every pub and club and already had a fanbase that stretched across the UK. EMI told us that the advance orders would put the album at number 4 in the charts and they were spot on. But I knew it was going to be big all over the world too.

"'Iron Maiden' came out in April of 1980, but it wasn't long before cracks started to appear within the band. Rod wanted us to be together 24 hours a day, but you can't keep five blokes together like that. They always end up arguing and he knows that now. Plus I had a wife and daughter I wanted to see, and I thought that wasn't unreasonable. Then Rod started criticising the music I was listening to. We went out on tour with Kiss in Europe and it was unbearable. I'd be in my hotel room listening to David Coverdale or a bit of Eagles or some George Benson and Rod would go potty. He said, 'If anyone heard you listening to that kind of music...' But how can you listen to Motörhead 24 hours a day? You'd be deaf!

"Things came to a head in October and we had a meeting where I was told I was out. I said 'So it's because I'm not doing my job properly, is it?' They said, 'You're doing your job better than we could ever have expected.' So that wasn't the reason. They tried to say the music I was listening to was distracting me, because it was taking away from the kind of music that Iron Maiden was making. It was a load of bollocks. What I did know was that Dave Murray was very, very good friends with Adrian Smith and that Maiden had wanted Adrian in the band before.

**"DESPITE ALL** that, though, I'm very happy that the band have been so incredibly successful. I was with Steve last week at a British Lion gig and we had a beer and a chat in the dressing room, which I enjoyed. We had an idea to work together on a song for my band Lionheart called '30 Years' a while back, but I think Rod put a block on that, which is a shame. But I ended up finishing it myself and it's on the new Lionheart album, 'Second Nature' that was recently released.

"I'm very proud of my contribution to 'Iron Maiden' because it's an album that's recognised all over the world as a metal classic. The guitar harmonies I brought to the band are still being heard today, which of course is fantastic. I love playing in my band Lionheart, but I still have fond memories of being a member of Maiden."

**IRON MAIDEN**
'Iron Maiden' (EMI)
Released: 14 April 1980

**TRACK LISTING**
(European version)

**Prowler** (Harris)
**Remember Tomorrow** (Harris, Di'Anno)
**Running Free** (Harris, Di'Anno)
**Phantom Of The Opera** (Harris)
**Transylvania (Instrumental)** (Harris)
**Strange World** (Harris)
**Charlotte The Harlot** (Murray)
**Iron Maiden** (Harris)

**LINE-UP**
**Paul Di'Anno –** lead vocals
**Steve Harris –** bass, backing vocals
**Dave Murray –** guitar
**Dennis Stratton –** guitar, backing vocals
**Clive Burr –** drums

**PRODUCED BY**
Will Malone
**ENGINEERED BY**
Martin Levan
**RECORDED AT**
Kingsway Studios, London
**COVER ILLUSTRATION**
Derek Riggs

Photos: Getty Images/Virginia Turbett; Iconic Pix/George Bodnar Archive

# THE GREATEST SUVVERN ACT OF THEM ALL?

Lynyrd Skynyrd may be hailed as the ultimate Southern rock band, but surely there's a case to be made for powerhouse four-piece **Blackfoot**. *Xavier Russell* chews the fat with guitarist and vocalist **Rickey Medlocke...**

**SO ARE BLACKFOOT THE** greatest Southern rock band of them all? That was a question *Rock Candy*'s editor Howard Johnson put to me recently. It's a toughie. There are so many great Southern bands out there and most would argue that Lynyrd Skynyrd are the kings of the genre, with a fine repertoire that includes such gems as 'Freebird', 'Saturday Night Special', 'Gimme Three Steps' and 'Sweet Home Alabama'. At the "Chicken Scratch Guitar" end of the scale Molly Hatchet might well get the nod with their classic 'Boogie No More'. And for the AOR fans amongst you, let's not forget .38 Special and their big hit 'Hold On Loosely'. Because people love their Suvvern so, it's natural that they will champion their heroes and do it passionately. For me, though, the one Southern band that stands head and shoulders above the rest is Blackfoot, from Jacksonville, Florida.

**LED BY** charismatic frontman and guitarist Rickey Medlocke, what I liked so much about Blackfoot was the fact that they had their own unique sound, which was significantly harder than the rest. This was due to the 'Foot's obsession with English bands like Free and Bad Company. So where did it all begin for the band? Well, Blackfoot started life as Fresh Garbage back in 1969. They were obviously rubbish at this point (*double groan – Ed*) but changed their name to become Blackfoot in 1970. Three of the band members were Native Americans. Rickey Medlocke has a mixture of Lakota, Creek and Cherokee in his blood, while drummer Jakson Spires's folks were Cheyenne and Cherokee crossed. Bassist Greg T. Walker is an Eastern Muskogee Creek Native American, while poor old guitarist Charlie Hargrett is just a plain ol' white boy from New York City!

**I'VE KNOWN** Rickey for longer than I care to remember, and it's always a pleasure to catch up with him to chew the fat about Blackfoot. I began by asking him to take us back the old days and how the band got their name.

"In the early days we were huge fans of English heavy rock," he tells me. "First we studied the Free back catalogue, and then Bad Company came along, of course. So this type of music heavily influenced our band. I had blues roots too, though, through my granddad Shorty Medlocke, and that naturally led me to some of my favourite guitar players like Jimi Hendrix, Eric Clapton, Jeff Beck and Jimmy Page. [*Shorty was a harmonica, banjo, guitar player and occasional song writing contributor to Blackfoot; including the superb 'Train Train'*]. Those guitarists had all been influenced by the American blues sound, and because my old man had raised me on that kind of music, it felt natural that I should play it as well. So when we were formulating the band we knew what we were going after, we knew what we wanted to achieve writing new material. Then we set about trying to figure out what we wanted to sound like and what we wanted to portray as an image.

> "I USED TO BE IN LONDON A LOT AND THAT BRITISH INFLUENCE, AND TOURING WITH BANDS LIKE AC/DC AND SCORPIONS, HAD A LASTING EFFECT ON US."

Photo: IconicPix/George Bodnar Archive

Rickey Medlocke live onstage at Monsters of Rock, Castle Donington, 22 August 1981

# BLACKFOOT

Blackfoot photographed backstage at the Reading Festival, 28 August 1982. L-R: Jakson Spires (drums), Charlie Hargrett (guitar), Rickey Medlocke (vocals and guitar), Greg T. Walker (bass)

"There really weren't any Native American bands *per se* at the time in the US. Jakson came up with the idea to call the band Blackfoot, and the minute the word came out of his mouth I turned to him and said, 'That's a freakin' great idea, because it sounds heavy.' It also sounded very organic, very native and very tribal.

"Because we were armed with a name and a Native American look people caught onto us straight away, right from when we did early club dates before we even had a deal. We were packing them in in the clubs in New York, New Jersey, Pennsylvania, Connecticut and all the way down to the Carolinas, Texas and Florida. That led to us getting our first record deal with Island Records. We recorded the 'No Reservations' album at the famous Muscle Shoals Sound Studios in Alabama with Jimmy Johnson producing and it came out in 1975. It wasn't unknown territory as I'd previously recorded some demos at Muscle Shoals with Lynyrd Skynyrd when I was the drummer in that band."

**SO DID** you prefer playing drums to the guitar?

"I really enjoyed playing drums, but one of the reasons I opted out of Skynyrd was because I felt I wasn't good enough or powerful enough to take the band to the next level. This was because I only have one lung. I have a respiratory illness that keeps me from retaining a lot of energy and oxygen, and you really need that for powerful drumming. So I told the band my reasons for leaving and they were cool with it. I left Skynyrd on good terms and finally rejoined the band again in 1996 as a lead guitarist."

> "WE PRIDED OURSELVES ON BEING PRETTY POWERFUL AND TRYING TO BE A LITTLE BIT AHEAD OF OUR TIME ON A LOT OF THINGS MUSICALLY."

**HOW DID** you get on with the other Southern bands back then – acts like Molly Hatchet, .38 Special, the Outlaws and Doc Holliday?

"Well you know man, back then it was always kind of a friendly competition. Sure, we played shows and festivals together, but we didn't really hang out with those bands a lot. I hung out more with the British and European groups than I ever did with the Southern bands. We used to love spending time with acts like the Scorpions, Iron Maiden and Deep Purple, and we got on really well with the guys in Motörhead."

***ROCK CANDY*** editor HoJo was talking to Eddie Clarke recently, and Eddie told him that you once tried to put a band together with him. Is that true?

"That's a true story. Eddie and I talked about the possibility of putting a band together around the time Blackfoot disbanded, but sadly we just never got a chance to explore it for whatever reasons. I actually would have loved to see what Eddie and I could have come up with. The German group Accept even talked to me about being their lead singer at one time. Can you imagine that? But when I was offered the Accept gig, Blackfoot was doing really great, so I just couldn't see myself leaving them at that time."

**HOW IMPORTANT** was Europe in establishing Blackfoot's reputation?

"In Blackfoot we changed from album to album. Europe – and the UK in particular – accepted us for that. When they first heard [*1979's*] 'Strikes' in the States they just wanted us to stay exactly like that and weren't

Lost in music. Rickey gets up the dusty end at the Hammersmith Odeon, London, 27 October 1980

really all that interested in seeing us evolve and try different things. In America you had to stick with the formula. And our record company, Atco, was really disappointed that we didn't. I always thought when you're in a band and you're growing and evolving, you get into trying different things. Looking back on it now, I always believed that the third album, 'Marauder', should have been the next record after 'Strikes'. Because we went back to a bit of a predictable formula with 'Tomcattin' [*the 1980 follow-up to 'Strikes'*], whereas in my opinion 'Marauder' was one of the best records we ever put out.

"If you listen to it you can tell we'd spent quite a bit of time in Europe. I used to be in London a lot, and that British influence, and touring with bands like AC/DC and Scorpions, had a lasting effect on us. We were on the full 'Back In Black' tour with AC/DC in America and then we did Donington with them in 1981. It was the Scorpions who first took us out on the road with them in the UK and Europe in 1982 and that's when we finally broke big over there. Then all of a sudden we were on the road with Iron Maiden for a whole tour. We were really killing it back then.

"What took us out of the ball game, though – and I can finally come out and say this – was the fact that the record label in America, Atco, and the record label in Europe had a big disagreement over us. We chose to come over and support the 'Tomcattin' album in Europe and that set the tone right there. Atco would much rather we'd toured the States. I honestly believe that had the label not given us such a hard time the band could have been majorly, majorly huge over in Europe. It still pisses me off now just thinking about it."

**IT SOUNDS** to me like you deliberately recorded 'Highway Song Live' on your 1982 UK Tour rather than record the album across America. That must have pissed off the folks at Atco in the States even more, Rickey...

"Oh God yeah! And you know what, that's all we wanted to do. We wanted to record the live album just for Europe and that's what we did. That really got the record label's back up, and Atco in America got really incensed with us. Hey, what can you say? Nobody was helping us over in the States. So we just said, 'You know what? Fuck it man, we'll go to Europe.' And that's exactly what we did."

> "THERE REALLY WEREN'T ANY NATIVE AMERICAN BANDS *PER SE* AT THE TIME IN THE US. JAKSON CAME UP WITH THE IDEA TO CALL THE BAND BLACKFOOT. IT SOUNDED VERY ORGANIC, VERY NATIVE AND VERY TRIBAL."

**ATCO GOT** their revenge, though, when they demanded that Rickey and his not-so-merry crew totally change musical direction by including keyboards on their much loathed and misunderstood 'Siogo' album. So what went wrong, Rickey?

"Here's what was going on at that time in the States. Radio was changing very rapidly in the US and was going for more of an '80s pop rock sound with bands like Bon Jovi and all the big hair acts like RATT, ►

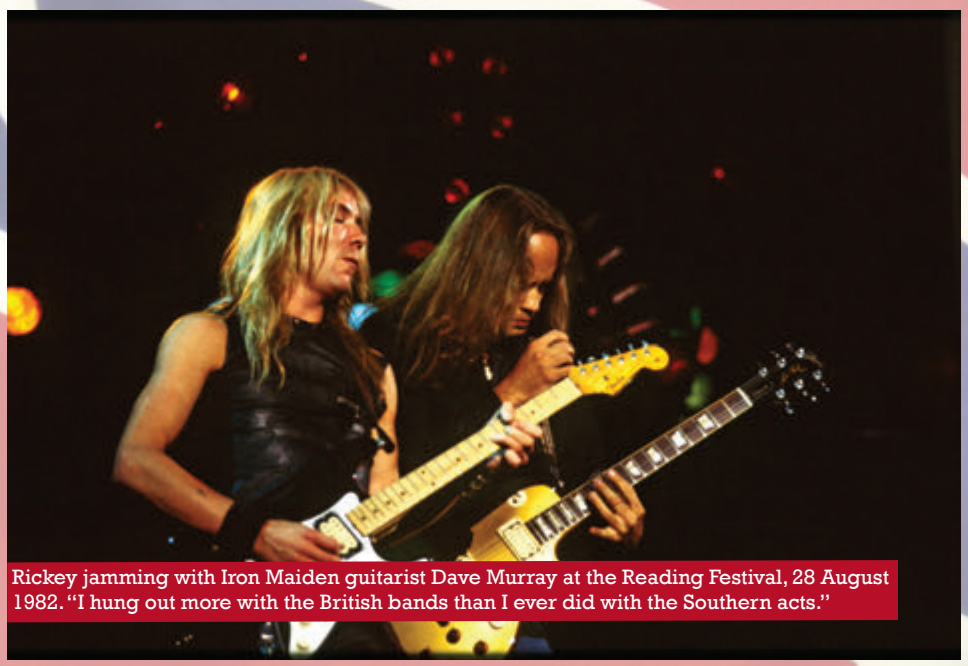
Photos: IconicPix/George Chin; IconicPix/Ray Palmer Archive

# BLACKFOOT

Mötley Crüe and Poison. So the A&R guys at Atco wanted us to conform to what was going on musically at that time, hoping that radio would finally accept us. Under the pressure of it all we ended up doing exactly as the label wanted. We brought in former Uriah Heep keyboardist Ken Hensley to join the band and fit in with Atco's wishes. Back in the mid-1980s music videos were very popular on MTV, so we ended up doing a bunch of them for the 'Siogo' record."

**INDEED. I** hope you don't mind me bringing up the video for the song 'Teenage Idol' from the 'Siogo' album, Rickey. What a pile of crap that was. How on earth did you manage to keep a straight face while you were filming it?

"I haven't seen that video clip in a while," says Ricky, laughing out loud. "But I know what you mean, man. Looking back on it now I cringe just thinking about that awful video. If I had to do it all over again I would probably at that point have just walked away from everything. I'm talking about the period between 'Siogo' [*from '83*] and 'Vertical Smiles' [*a year later*]. I believe 'Vertical Smiles' was the worst record we ever recorded. For me, the last great record we did was the live album for Europe. Deep down inside, we knew that we should have stuck to our guns and not tried to conform, but we felt the pressure of it all and added those damn keyboards. Ken Hensley played on those two pitiful albums. Our guitarist Charlie Hargrett decided he'd had enough during the recording of the 'Vertical Smiles' album and dropped out. Then not long after Ken followed. His replacement was Bobby Barth [*of Axe fame*] and that didn't work out either. Bobby wasn't quite the right fit for the band. So the next thing you know it just fell apart and Blackfoot disbanded – just like that. So sad."



Rickey jamming with Iron Maiden guitarist Dave Murray at the Reading Festival, 28 August 1982. "I hung out more with the British bands than I ever did with the Southern acts."

**THERE IS** an interesting sidebar to the 'Siogo' debacle, though. The band had originally told the label that 'Siogo' was an Indian word for 'Closeness' or 'Togetherness' when in fact it was actually an acronym for – 'Suck It Or Get Out'. Not very PC, of course, but the phrase was actually coined by Blackfoot's road crew, who put it up as a sign in the front lounge of the band's tour bus.

**SO, FINAL** question Rickey. Would you agree that Blackfoot were/are the greatest Southern rock band of them all?

"Well, we tried to be," Rickey laughs. "We prided ourselves on being pretty powerful and trying to be a little bit ahead of our time on a lot of things musically. I think it's possible we were too far ahead of our time, too far away from Southern rock and more into the heavy rock thing. [*Current Lynyrd Skynyrd frontman*] Johnny Van Zant always likes to say he thought Blackfoot were the only Southern heavy metal band in existence. Looking back on it right now I would say that was probably not far from the truth. But we didn't think about it in those terms. We thought about trying to be a great heavy blues rock band, and I think we accomplished that. The only thing that I believe really got in the way of us having more success was the record label, because they demanded certain things. The record business is what it is, radio is what it is, and that started our internal problems. It caused a lot of friction and eventually led to us splitting up. But one of the reasons why I created a new Blackfoot [*with a line-up that doesn't include Rickey*] was so that I would have total control over the band as producer, and hopefully take the band into the future.

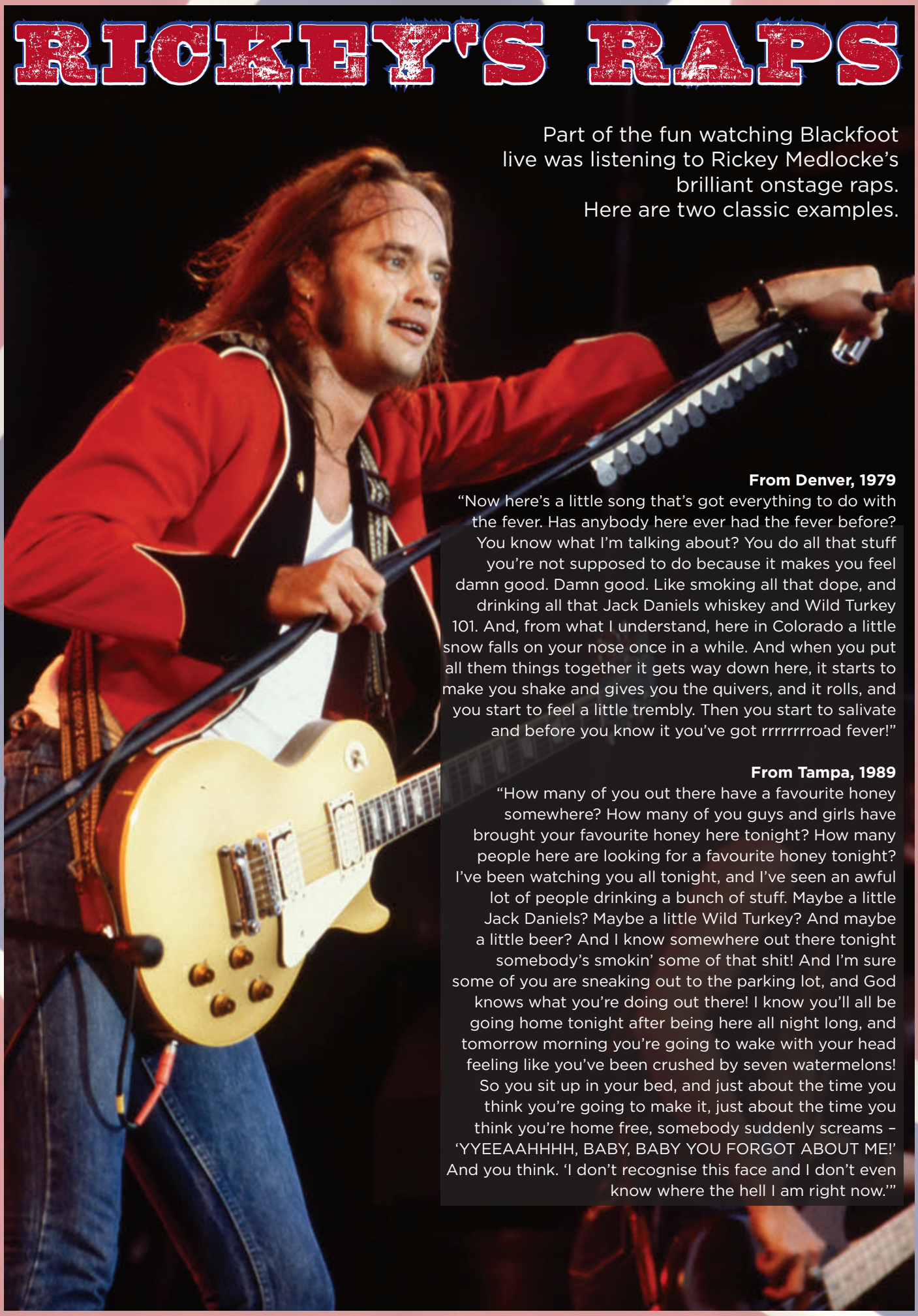
"Nothing ever stays the same. I'm always looking forward, I'm never looking back, and I want to create something that nobody really expects. I remember my Granddaddy Shorty Medlocke was my biggest influence. He used to tell me constantly, 'Always do the unexpected and make sure that it's new.' Nothing really stays exactly the same, and I've always tried to follow that."

**THE NEW** look Blackfoot was formed in 2012 and released their debut 'Southern Native' album on the Loud & Proud label in 2016. Rickey and his wife Stacy Michelle (known for her singing duets with Kid Rock!) feature in the video clip for the title track. The new look Blackfoot are currently rehearsing material for their second album, which according to Rickey will be a lot heavier than their debut. There are plans afoot to try to bring the new band to Europe later this year for some live gigs, too, with Rickey Medlocke possibly guesting at some of the shows. Now that would be something to see. So watch this space.

Photo: IconicPix; IconicPix/George Bodnar Archive

# RICKEY'S RAPS

Part of the fun watching Blackfoot live was listening to Rickey Medlocke's brilliant onstage raps. Here are two classic examples.



**From Denver, 1979**

"Now here's a little song that's got everything to do with the fever. Has anybody here ever had the fever before? You know what I'm talking about? You do all that stuff you're not supposed to do because it makes you feel damn good. Damn good. Like smoking all that dope, and drinking all that Jack Daniels whiskey and Wild Turkey 101. And, from what I understand, here in Colorado a little snow falls on your nose once in a while. And when you put all them things together it gets way down here, it starts to make you shake and gives you the quivers, and it rolls, and you start to feel a little trembly. Then you start to salivate and before you know it you've got rrrrrrrroad fever!"

**From Tampa, 1989**

"How many of you out there have a favourite honey somewhere? How many of you guys and girls have brought your favourite honey here tonight? How many people here are looking for a favourite honey tonight? I've been watching you all tonight, and I've seen an awful lot of people drinking a bunch of stuff. Maybe a little Jack Daniels? Maybe a little Wild Turkey? And maybe a little beer? And I know somewhere out there tonight somebody's smokin' some of that shit! And I'm sure some of you are sneaking out to the parking lot, and God knows what you're doing out there! I know you'll all be going home tonight after being here all night long, and tomorrow morning you're going to wake with your head feeling like you've been crushed by seven watermelons! So you sit up in your bed, and just about the time you think you're going to make it, just about the time you think you're home free, somebody suddenly screams – 'YYEEAAHHHH, BABY, BABY YOU FORGOT ABOUT ME!' And you think. 'I don't recognise this face and I don't even know where the hell I am right now.'"

# OVERLOOKED

Triumph guitarist Rik Emmett performing live in Chicago, 29 December 1984

# TRIUMPH SPIT FIRE

**Triumph** were never a huge UK draw. But nonetheless they were prime purveyors of Maple Leaf Mayhem, with a stage show designed to singe your eyebrows. *Jerry Ewing* catches up with bassist **Mike Levine** and drummer/vocalist **Gil Moore** to talk about the Canuck three-piece that wasn't Rush...

**"I SUPPOSE MY ONE** regret is that Triumph didn't spend enough time in the UK. We did come over for a tour on the 'Progressions Of Power' album in 1980 and we went back the next year to play the Heavy Metal Holocaust at Port Vale football club with Motörhead. That was great fun. But no, we probably didn't do as much touring over there as we should have done."

Triumph singer and drummer Gil Moore is casting his mind back over 36 years to when the Canadian hard rock trio last visited these shores. You can hear the disappointment in his voice.

"A lot of it was to do with the success we were enjoying in North America at the time," he continues. "Over there we were already headlining, we had promoters hassling us to do more work and I guess you can easily get caught up in the moment. Sadly, that was to the detriment of the UK and Germany. I always remember our promoter in Europe saying how much bigger we could have been all over Europe if we'd toured there more. But we were pretty big in North America by that point."

> "FROM DAY ONE WE REALISED YOU DIDN'T JUST HAVE TO SOUND GOOD. IF YOU WERE GOING TO STAND OUT YOU HAD TO LEAVE A VISUAL IMPRESSION."
> **DRUMMER/VOCALIST GIL MOORE**

**AND BOY,** were Triumph ever big. Just after they ventured over here to appear at that Heavy Metal Holocaust show – in a line-up featuring Motörhead, a fledgling solo Ozzy Osbourne, fellow Canadian Frank Marino, Riot and Vardis – Triumph's fifth album 'Allied Forces' would give the band their highest ever chart placings in both the US and Canada. Added to that, tracks such as 'Fight The Good Fight' and 'Magic Power' were getting Triumph plenty of airplay on both radio and the fast-developing MTV channel.

"We'd always made videos," says bassist and keyboard player Mike Levine. "So when MTV appeared and were desperate for stuff to play we were like, 'Here you go...' It really helped."

**TRIUMPH GREW** out of a friendship between Moore and Levine, who stumbled across each other on the local Toronto scene in the early 1970s.

"Mike always had a good business brain," recalls Moore. "He was playing in bands and managing other bands. I was in awe of him. We shared the same booking agency and he was always able to wangle rehearsal space in their lower office. I had a little PA hire company and convinced Mike to use some of my PAs, which was probably the only bad business decision he ever made! From there we began working together and eventually jamming. We both realised that we had a vision for a three piece band that would rock the world."

Having auditioned a handful of guitarists, word reached the pair about a hotshot young Canadian axe man. The two of them duly headed off to Toronto's Hollywood ►

Photo: Getty Images/Paul Natkin

# OVERLOOKED

Triumph photographed in 1981. L-R: Rik Emmett (guitar/vocals), Gil Moore (drums/vocals), Mike Levine (bass/keyboards)

Tavern where Rik Emmett was playing with a band called Act III.

"The guy was amazing," enthuses Levine. "Flashy with great technique, just really good. The music was perhaps a bit more prog rock than we had in mind. I remember Gil asking me 'Do you think he could handle "Whole Lotta Love"?' I turned to him and said 'If he can play that stuff, I think he can handle "Whole Lotta Love"!'"

Triumph was born, but not without further evidence of Levine's shrewd business acumen.

"Mike knew a guy at Attic Records and managed to convince him that Triumph were the hottest property around and were going to be the next big thing. Except that Triumph was just Mike and me at that point! Mike still got the label to pay us $1000 to record a demo. So when we were talking to Rik after the Act III show, Mike started telling him that we already had a deal and took this cheque from Attic out of his pocket as proof, even though it was just the advance for the demo. Rik's eyes lit up and he couldn't sign on quick enough."

**TRIUMPH'S DEBUT** album, originally eponymous but later renamed 'In The Beginning', appeared on the Attic label in 1976. By this point years of playing Canada's club circuit – often performing four sets a night – had battle-hardened the band. "We'd play a Hendrix set, then a Zeppelin set, then a Deep Purple set and then our own stuff," Levine recalls. It was a youthfully energetic hard rock show, although the epic 'Blinding Light Show/Moonchild', that closed their debut album definitely revealed echoes of Emmett's past.

"Yeah, that was pretty proggy for Triumph," admits Levine. "We toyed with that sort of thing a wee bit in the early days."

"Mike and I were blues guys," adds Moore. "Rik had that proggy thing, but his favourite guitarist was Richie Blackmore and we all loved Deep Purple."

'Blinding Light Show...' wasn't just an exercise in musicianship, though. The lengthy song also allowed the band space to develop a hi-octane, exciting live show that would, as their career developed, bring with it spectacular pyrotechnics and lasers.

"The live presentation was very important to us," states Moore. "From day one we realised you didn't just have to sound good. If you were going to stand out you had to leave a visual impression."

**TRIUMPH SOUNDED** better still on 1977's second album, 'Rock & Roll Machine'. Emmett was still flexing some musically adventurous muscles on the title track and a three part song called 'The City', but Moore's straightforward take on Joe Walsh's 'Rocky Mountain Way' was perhaps more indicative of where the band were headed. 'Rock & Roll Machine' was also the album that allowed the band to start making inroads into the lucrative US market.

A San Antonio-based radio station had picked up on the album. They were also promoting a Sammy Hagar headlining gig at the same time. But when the Red Rocker opted to open for Kiss and blew the station out, the Canadian trio suddenly found themselves in an unexpected position.

"I don't think I've ever seen something like that happen in the music industry before or since," explains Moore. "The station didn't even suggest we open a show or play second. They just put us straight in as the headline act. I remember us saying, 'Are you sure? There will probably be a lot of ticket returns!' But they told us they were pretty certain it would all be OK. And it was. From there we went on to headline five more shows for promoter Joe Anthony. That break started Triumph's ascendancy as a live act in America. We went on to play a lot more gigs in more states, while back home in Canada we were out on the road with Moxy, who were a big deal at the time, and Trooper."

**THE BAND** capitalised on their good fortune with 1979's 'Just A Game' album, their third, which delivered radio hits in 'Hold On' and 'Lay It On The Line'.

"That was the breakthrough album for us," says Levine. "We'd made some serious headway on the live circuit after 'Rock & Roll Machine'. But I think the band's sound really started to define itself with 'Just A Game'. People started taking notice of us and we were getting pretty good airplay at that stage."

> "THE BAND'S SOUND REALLY STARTED TO DEFINE ITSELF WITH 'JUST A GAME'. PEOPLE STARTED TAKING NOTICE OF US."
> **BASSIST MIKE LEVINE**

"Being on the radio really pushed things on," agrees Moore. "More and more promoters were getting in touch and so we were getting more and more gigs. It was a good time."

'Progressions Of Power' continued the upward trajectory in 1980. It reached number 32 on the US album charts, with 'I Can Survive' picking up considerable US airplay once more. In the UK, meanwhile, the hard rocking lead-off single, 'I Live For The Weekend', brought the band some attention from British rock fans, and Triumph came over for their first ever UK tour, supported by Praying Mantis. With hard rock in the ascendency in the UK in the early '80s, it was good timing. Canadian rock was very much the flavour of the month. Rush had been a long-standing UK favourite and April Wine, Loverboy, Anvil and Lee Aaron were all making inroads in the UK market.

"It certainly seemed a good time to be a Canadian band," laughs Levine. "It kind of felt like something was happening and Triumph were very much at the forefront of it."

And yet the band failed to build on this new momentum abroad, only venturing back to the UK a year later to play the Port Vale gig. There were always rumours that the group was in contention for an appearance at the prestigious Monsters Of Rock Festival at Castle Donington, but that never happened because they were touring so much in the States.

"That was most likely true," concedes Moore. "Even now Neil Warnock, who was our promoter at the time, tells me, 'I could have made Triumph huge in the UK and Germany if only you'd played more shows.' But the problem was that we were getting so successful ►

Photo: Mark Weiss

# OVERLOOKED

in the US that the gig offers just kept on coming. And I guess there's that thing where you're scared to say no. The fear, I suppose, of the offers stopping coming in. Success breeds success."

**TRIUMPH MAY** have been getting more and more popular, but the criticism was often levelled at them that they were nothing more than a poor man's Rush. They were, after all, Canadian. And a three piece. And both groups had high-pitched singers. It doesn't take a rocket scientist to see how the connection was made. To be fair, though, the accusation rose more out of lazy journalism than anything else. Rush were much happier indulging their progressive rock inclinations, whereas Triumph's sound was based on more straightforward hard rock with a healthy dose of melody. Moore dismisses any idea of rivalry.

"If anything, Rush really helped us by opening doors in the US," he says. "They became successful a few years before us. We were well known at home in Canada, but it was tough work trying to get America interested in a Canadian band at the start. Fortunately Rush had already made the breakthrough."

"A lot of people assumed we knew them and were buddies, simply because we were Canadian as well," says Levine. "We knew their management pretty well, and later we got to know the guys in the band too. There was never any kind of rivalry."

"These days I know Alex [*Lifeson*] really well because we're both keen golfers," offers Moore.

Rik Emmett giving it some post prog Maple Leaf Mayhem

**TRIUMPH RELEASED** 'Allied Forces' in September of 1981. It was their most successful record to date, and the band followed it with 1982's 'Never Surrender'. The release landed Triumph a second US gold album, while highlighting their melodic leanings on the likes of 'All The Way' and 'A World Of Fantasy'.

"I guess you could say that was prime time for Triumph," muses Levine. "'Allied Forces' and 'Never Surrender' were certainly our biggest-selling albums and we were touring the US a whole lot at the time. But I think we pretty much maintained the quality of our music throughout our career, and we were still selling a lot of records when it came to an end."

**ON SUNDAY** 29 May 1983, Triumph appeared at what was billed 'Heavy Metal Day' at Apple co-founder Steve Wozniak's US Festival on a bill that also featured Quiet Riot, Mötley Crüe, Ozzy Osbourne, Judas Priest, Scorpions and Van Halen. Estimates put the US Festival attendance at over half a million people on what was a blistering Memorial Day weekend.

"That was incredible," enthuses Moore. "We were introduced by Steve himself and all you could see from the stage was this huge crowd of people that just seemed to go on forever. I don't know how many were actually there, but we've heard all the estimates that are bandied about. Whatever, it was certainly the biggest event Triumph ever played."

The highlight of the band's career?

"I would say so," he continues. "Everything worked out great that day. Beautiful weather, massive crowd. I felt we played really well. I did feel a bit sorry for the Judas Priest guys in all that leather on such a hot day. But I guess they were used to it. But yes, for me that was a real highlight. That, and hearing our first album getting played on the radio. I can still remember driving through Canada in the band van when it came on. The thrill of hearing yourself on the radio after you've put so much

Gil Moore

Rik Emmett

Mike Levine

time and effort into making a record, that's something I'll never forget."

At the end of the year Triumph ended their tenure on US label RCA (the band's records had always been released on the Attic label in Canada), moving to MCA. Their first album for the new label, 1984's 'Thunder Seven', featured hit singles 'Follow Your Heart' and 'Spellbound', but it didn't sell as well as everyone hoped. *Rock Candy* editor Howard Johnson was less than favourable in his review of the album in *Kerrang!* magazine at the time, which prompted an aggrieved Rik Emmett to pen a highly personal letter to the magazine that they duly printed.

"Ha ha, ha, there were probably a few of those," laughs Levine. "Actually, I have a message for Howard. Fuck off! Ha ha ha! No, I'm only kidding. Rik put a lot into his lyrics on that album, so I guess he kind of took it a bit too personally."

**FOLLOWING 1985'S** live double album, 'Stages', Triumph began work on their eighth studio album. After the disappointing sales of 'Thunder Seven' there was a certain amount of record company pressure to deliver a big hit. This probably accounts for the overtly commercial slant of 1986's 'The Sport Of Kings', especially the lead single 'Somebody's Out There'.

Although the record sounded great, the excessive polish didn't sit well with Emmett. The increasingly restless guitarist pulled in a more progressive direction on the band's next record, 1987's 'Surveillance', writing with Dixie Dreggs (and now Deep Purple) guitarist Steve Morse, while Moore and Levine remained entrenched in a more blues-based hard rock approach. However, when Emmett chose to leave the band at the end of the 'Surveillance' tour it still came as a shock, even to the laid-back Levine.

"We knew Rik wasn't happy with some stuff," he says. "And he'd said he wanted to start a solo career. I guess we thought that would deal with some of the musical issues. He even went to our management and asked them to help get him a solo deal. And then out of the blue he just turned round and said he wasn't in the band any more."

While Emmett began that solo career with 1990's 'Absolutely' album, Levine and Moore sat around pondering their future in the wake of the late '80s hair metal explosion.

"The 'W' bands," Levine laughs. "Winger, Warrant, White Lion. Yeah, we were aware of them, but we didn't really take them seriously. They sounded good on the radio, but beyond the one hit single they didn't have much substance. We knew our worth and we knew we always delivered as a live band."

The pair decided to continue with Triumph, and after having worked with Von Groove guitarist Mladen for a while, they eventually recruited Phil Xenedis, who'd previously played guitar with fellow Canadians Aldo Nova and Frozen Ghost. He now performs with Bon Jovi, of course. Triumph signed to Victory Records and released 'Edge Of Excess' in 1993, but that album ►

Photos: Mark Weiss

# OVERLOOKED

would prove to be the band's final studio recording.

"The album sold well and we got a really good reaction to the live dates," states Levine. "We had [*guitarist*] Rick Santers in the touring band with us as well and I thought things were going fine. Then our record company went bust. And that was it."

**TRIUMPH DISBANDED** and in the time when the band was inactive Moore developed a career running the Metalworks recording studios in Mississauga, Ontario, while Levine got involved in an Internet business. The pair also acquired the band's back catalogue, which was reissued in 2005.

Despite a fruitless attempt to put some 20th anniversary celebrations together in 1998, it wasn't until 2007 – when the band were inducted into the Canadian Music Industry Hall of Fame – that Moore, Levine and Emmett spent time together again. A year later Triumph appeared on stage for the first time in 20 years at the Sweden Rock Festival.

"We were all older and whatever had happened in the past just didn't seem to be that big an issue anymore," says Levine.

"That show was great," enthuses Moore. "Rik had been playing live as a solo artist all that time so he was match fit. But Mike and I needed to step up. We practised real hard for that show and then when we got out to Sweden the organisers had hired us a place where we rehearsed for three days solid. The show itself was fantastic."

Re-energised, a US tour was booked.

"We played at Rocklahoma and everything was looking great. And then the recession happened," sighs Levine. Faced with the idea of a financially unstable live environment, Triumph opted to pull the tour. It's never been rebooked.

> "NEVER SAY NEVER. IF IT WERE FOR A GOOD CAUSE, A CHARITY THING, THEN I'D LIKE TO THINK MAYBE WE COULD DO SOMETHING AGAIN."
> **DRUMMER/VOCALIST GIL MOORE**

**RELATIONS IN** the band are good today. Triumph reunited in the studio to record a track for Emmett's RES9 project last year, and they continue to hook up as friends.

"We have dinner every six months or so," says Levine. "We shoot the breeze, catch up with what everyone's been doing, discuss any band business. It's good to be on that footing again."

So what are the chances of Triumph ever playing live once again?

"I dunno," he muses. "It'd be a lot of work. We're all a lot older, and do we really want to put ourselves through all that again?"

Moore, however, doesn't dismiss the idea out of hand. "Never say never," he smiles. "It would be a monumental effort, but if it were for a good cause, a charity thing, then I'd like to think maybe we could do something again."

Gil Moore: "The live presentation was very important to us"

# TRIUMPH TOP 10

## Here's your very own *Rock Candy* approved playlist

**1) 'Blinding Light Show/Moonchild' (from 'Triumph', 1976)**
One of the band's rare flirtations with prog, this lengthy closer from their debut album shows a level of musicianship that Triumph consciously toned down on later releases. This is the sound of a band stretching out and inventing.

**2) 'Rock & Roll Machine' (from 'Rock & Roll Machine', 1977)**
Written by singing drummer Gil Moore back in 1975 and taken from Triumph's second album, this is a straight-ahead romp that really gets the adrenaline flowing.

**3) 'Lay It On The Line' (from 'Just A Game', 1979)**
A classic Triumph combination of melody and power that has proved to be one of the band's most enduring numbers. It still sounds fresh today.

**4) 'I Live For The Weekend' (from 'Progressions Of Power', 1980)**
The only Triumph song that charted as a single in the UK. Bizarrely, this fast-paced, good-time party anthem wasn't a hit back home in Canada.

**5) 'Fight The Good Fight' (from 'Allied Forces', 1981)**
Muscular melodic rock that proved to be one of the big hits from Triumph's fifth album, their highest-charting release.

**6) 'Never Surrender' (from 'Never Surrender', 1982)**
The title track from the band's 1982 album showcases stomping hard rock with echoes of Led Zeppelin mixed together with flecks of funk guitar, making for an interesting and appealing combination of styles.

**7) 'Spellbound' (from 'Thunder Seven', 1984)**
This, the opening track from 1984's 'Thunder Seven', blends aggressive rock and classy vocals to pitch perfect effect for the MTV generation. Guitarist Rik Emmett's riffs still pack a punch today.

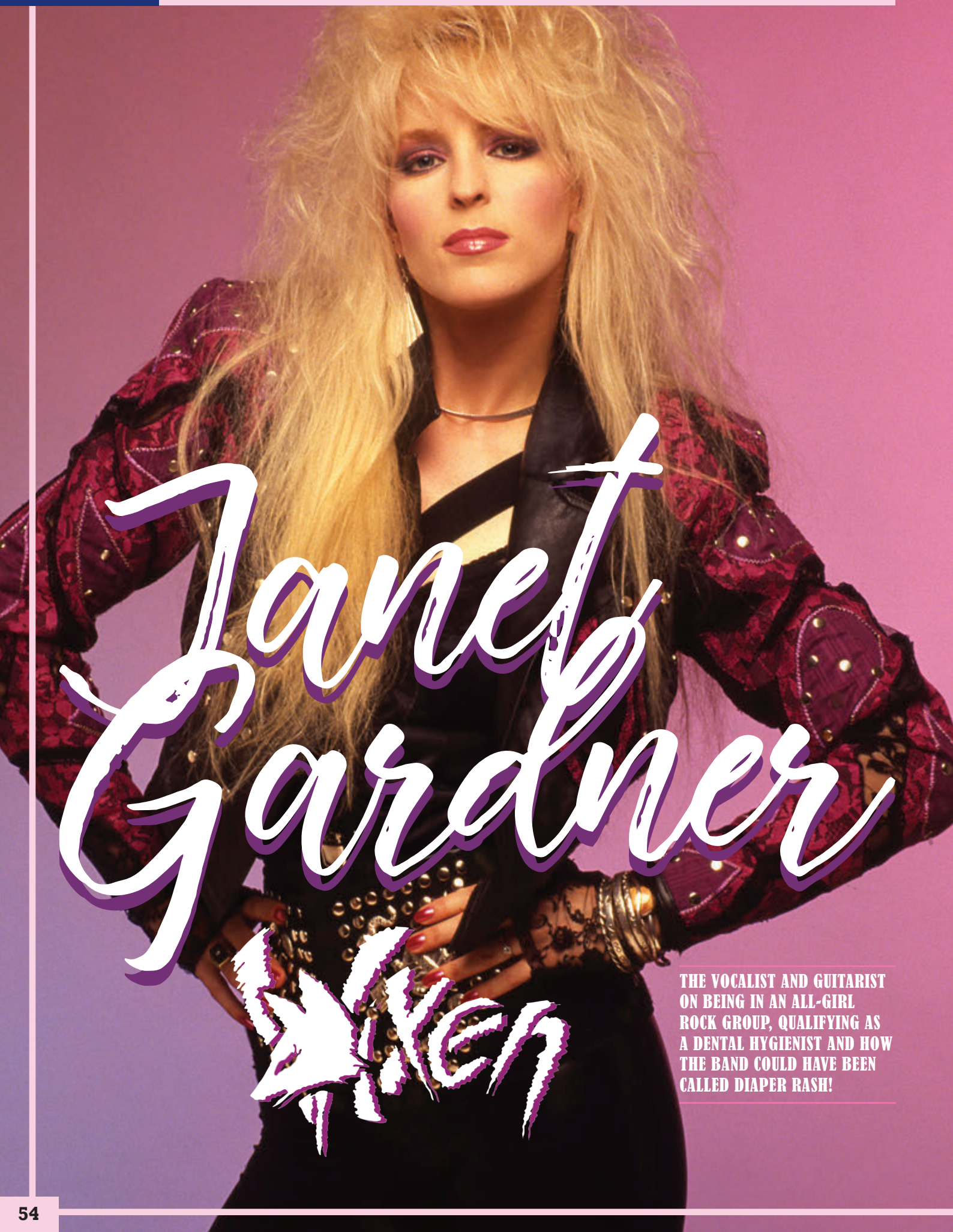
**8) 'Tears In The Rain' (from 'The Sport Of Kings', 1986)**
Album sales might have been on the wane by this time, but Triumph's songwriting showed no signs of slowing down on this gritty yet highly melodic album opener.

**9) 'Somebody's Out There' (from 'The Sport Of Kings', 1986)**
A sprightly AOR tune dominated by some seriously sparkly keyboards that cracked the US Top 40 and managed to spend 15 weeks on the *Billboard* Hot 100. It's easy to see why. Journey may have been listened to.

**10) 'Never Say Never' (from 'Surveillance', 1987)**
This, the band's ninth studio album, was the last Triumph release to feature Rik Emmett. But the band's trademark melody and power are still very much in evidence on this particular track.

Photos: Getty Images/Paul Natkin

# THE *ROCK CANDY* Q&A



# Janet Gardner

## Vixen

THE VOCALIST AND GUITARIST ON BEING IN AN ALL-GIRL ROCK GROUP, QUALIFYING AS A DENTAL HYGIENIST AND HOW THE BAND COULD HAVE BEEN CALLED DIAPER RASH!

**What was it that first attracted you to hard rock music?**
"I have four older brothers and like lots of American guys at the time they had albums by Led Zeppelin, Deep Purple and Aerosmith. They listened to other music too, but for some reason it was the harder rock that got to me. They were happy to share their passion."

**You grew up in a Mormon family. What effect did that have on you?**
"My brothers and I have never followed the Mormon religion, actually. My dad always encouraged us to think for ourselves as soon as we were old enough to do so. He just told us to do what we wanted to do."

> "ROCK IS STILL VERY MUCH A BOYS' CLUB, WHERE GIRLS ARE ONLY OCCASIONALLY ALLOWED IN, AND EVEN THEN IT'S ONLY ON MALE TERMS."
> **JANET GARDNER**

**Before Vixen even had a record deal you appeared as a band called Diaper Rash in the 1984 "sex comedy", *Hardbodies*. Did you think twice about that before accepting the role?**
"Y'know, we were offered the chance to do the film when we really needed the money! Somebody connected to the production knew about us and we managed to get the part. The money really helped us record some demos and keep us afloat. It bought us some time, and that was really important. We didn't choose the name Diaper Rash, by the way – that was already in the script. But we did think about changing our name briefly. It might have gotten us more attention!"

**It seems that you couldn't read about Vixen in the '80s without seeing the phrase "all girl band". Did you find that patronising?**
"Not really. It would have been nice just to be called a great band, and for people to leave it at that. But no, it never bothered me."

**Richard Marx worked with you as a writer, producer and musician on your 1988 debut, 'Vixen'. Do you think you would have had the same success without him?**
"Hard to say. Richard co-wrote 'Edge Of A Broken Heart' with Fee Waybill from The Tubes, and that was the single that got us off the ground. So Richard clearly was important to us. But we still had to do a lot to sustain the success once that song had done well. Richard became a good friend and no doubt he helped to promote us. So he was important, for sure."

**Did the band's high profile encourage other female rock musicians?**
"I'd like to think so. Over the years we've had quite a few women come up to us and say that Vixen inspired them to pick up a guitar, start singing or put a band together. But there were so many really great female musicians before us that we can't take all the credit for persuading girls to get involved in music. I'd like to think we played our part, though."

**What's been the high point of being in Vixen?**
"Playing in Copenhagen at a huge arena on the first date of our tour with the Scorpions back in 1989. Going on that stage in front of thousands of screaming fans was the realisation of our dream. It was just overwhelming."

**And the low point?**
"Everything we went through when we first split up in 1991. That was such a horrible period. We all had sad, awful feelings, and to know that everything we'd been working so hard for was crashing and burning... well, that was dreadful. In the end it was inevitable that we'd break up. I recall the four of us got in a room together and someone – I can't remember who – said what we were all thinking: it's over for Vixen. Terrible!"

**With the benefit of hindsight was splitting at that point the right decision?**
"I don't know. You never know what might have happened had we stayed together. But who knows if it would have been worth it? I have no regrets and it all happened for a reason. Today we're together again and having a great time. So what happened in the past is what happened."

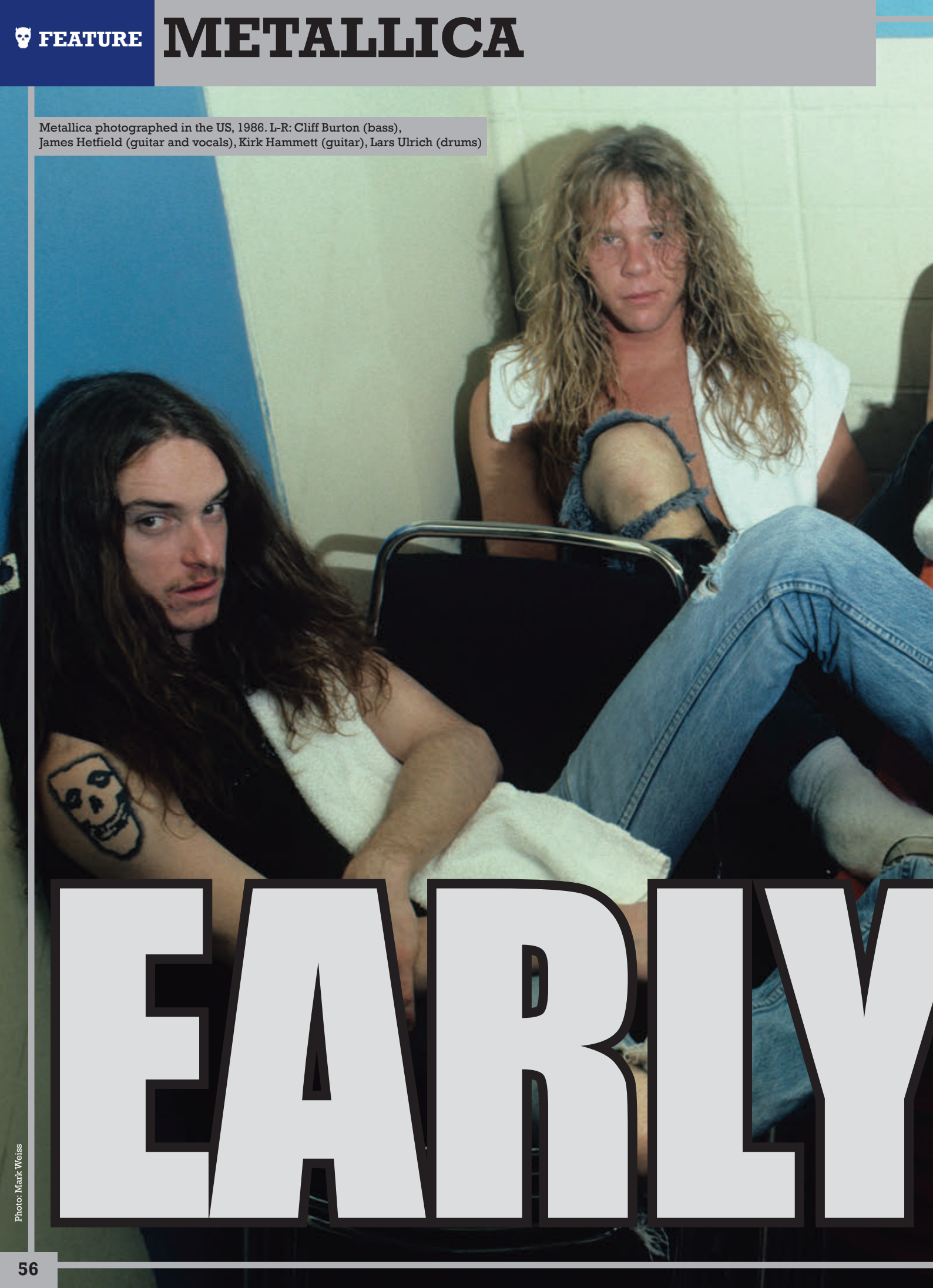
**You qualified as a dental hygienist back in 2005. Were you worried about the state of the nation's teeth?**
"There were no vacancies at the local McDonald's, so I went back to school! I wanted to do something that wouldn't take up much of my time, but would still give me a decent living. It took me five years to qualify, but I'm now in a position where I can take time away from being a dental hygienist whenever I need to so I can record or tour."

**Vixen guitarist Jan Kuehnemund died of cancer in 2013. How did that affect you?**
"I was in denial about it for a long time. Jan always seemed so strong and healthy, so when she died I had a hard time believing it. Eventually I was able to face up to the fact that I will never see her or talk to her again. She was the first person I ever worked with when I moved to California and was like a sister to me. It's very sad."

**You've just released your first, eponymous, solo album. Why do it now?**
"It wasn't planned. I had a little time off from Vixen, and my husband [*guitarist Justin James*] and I built a home studio. We began messing around with ideas and they ended up as the song 'If You Want Me'. Things went from there. I was very nervous about working with Justin; I'd tried that sort of thing before and it had gone wrong. But this time things went smoothly. We got five songs written and then Justin suggested we should do an album using my name only."

**That's very enlightened! So have sexist attitudes in rock disappeared since the '80s?**
"They have a little. Look, rock is still very much a boys' club, where girls are only occasionally allowed in, and even then it's only on male terms. Things are slowly improving, but there's a long way to go yet."

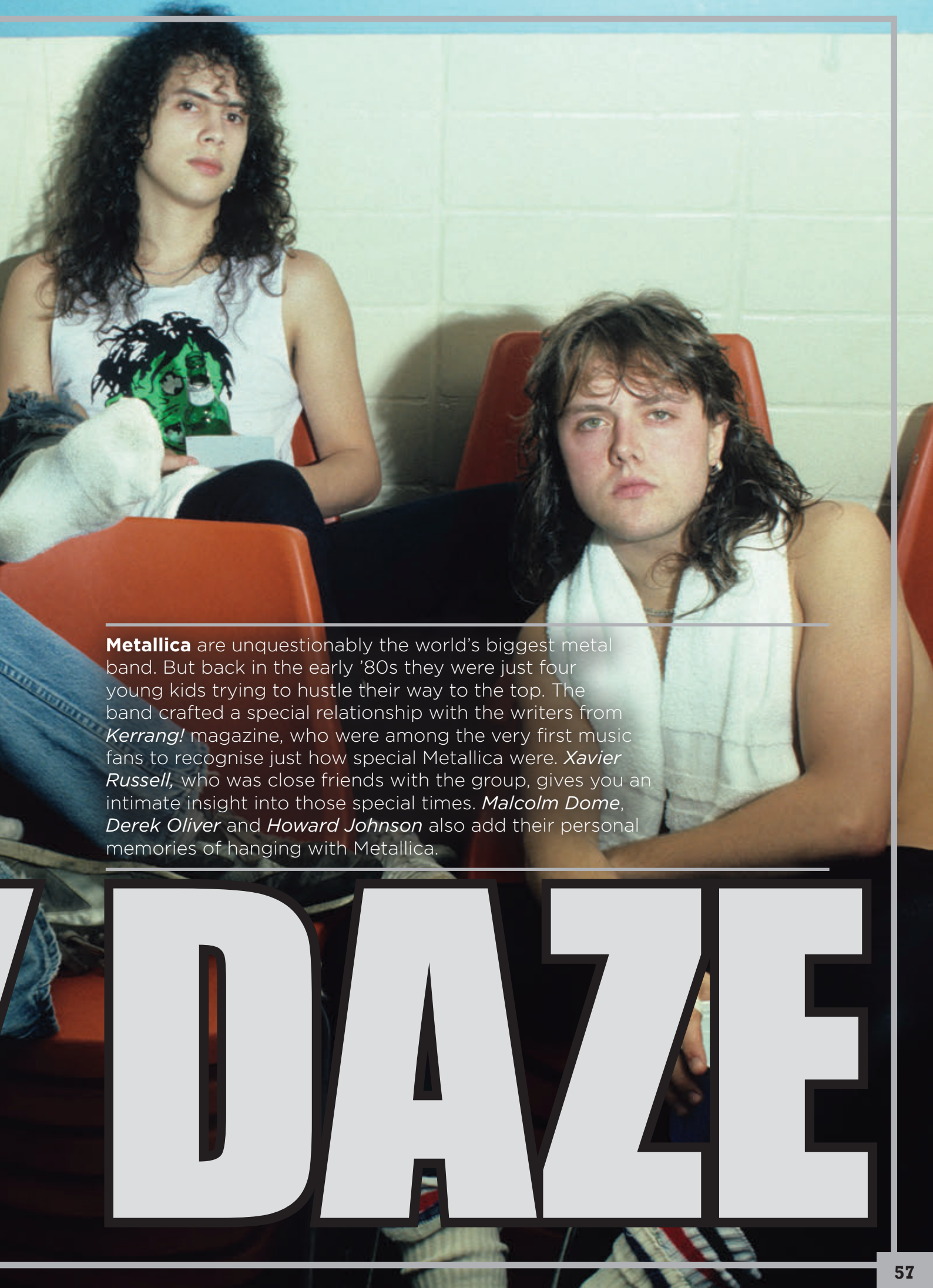
Janet Gardner interview by Malcolm Dome. Photo: IconicPix/Tony Mottram



Metallica photographed in the US, 1986. L-R: Cliff Burton (bass), James Hetfield (guitar and vocals), Kirk Hammett (guitar), Lars Ulrich (drums)

# EARLY

Photo: Mark Weiss



**Metallica** are unquestionably the world's biggest metal band. But back in the early '80s they were just four young kids trying to hustle their way to the top. The band crafted a special relationship with the writers from *Kerrang!* magazine, who were among the very first music fans to recognise just how special Metallica were. *Xavier Russell,* who was close friends with the group, gives you an intimate insight into those special times. *Malcolm Dome*, *Derek Oliver* and *Howard Johnson* also add their personal memories of hanging with Metallica.

# DAZE

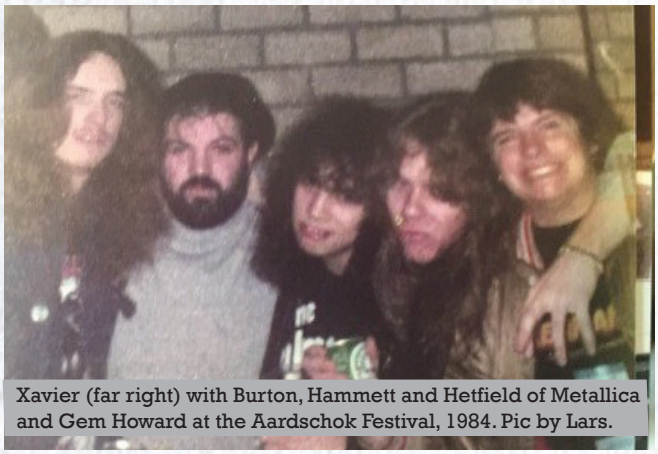
# "THEY WERE JUST YOUNG KIDS HAVING FUN. WE ALL WERE."

***Xavier Russell was 25 years old, working as a freelance film editor and as a music writer for* Kerrang! *when he first stumbled across Metallica during a trip to San Francisco in 1982. As the first journalist to write about the band for a mainstream magazine, he would play an important part in their breakthrough.***

**"I WENT OUT TO** California a lot in the early '80s. I had friends I traded tapes with and used to crash on various floors. I had a mate called Larry in San Francisco and a couple of girls I knew in LA, so I used to flit between the two. I'd just started writing for *Kerrang!* on a sort of free transfer from *Sounds* magazine and found out Mötley Crüe were doing a show at the Concord Pavilion just north of San Francisco. They were playing with Y&T, who I loved, so I went out to see that gig, but the show was still a week or two down the road.

"I had time to kill and Larry said, 'Have you been to the Record Vault?' It was a store on Polk Street in San Francisco, near the Tenderloin. Well I didn't have to search for it. You could hear it from about four blocks away, all this metal blaring out. These two guys hung out there; Ian Kallen, who was a DJ for KUSF radio, and Ron Quintana, who started *Metal Mania* magazine. They were like a double act. Lars used to go and stay with Ron in San Francisco. In fact, that's where he got the name Metallica. Ron had the names *Metal Mania* and *Metallica* for his magazine and didn't know which one to choose, so he asked Lars, and Lars must have craftily told him to go for *Metal Mania* and made a mental note of *Metallica* for himself. Anyway, I went in the shop and they asked who I was and sort of bowed down, because I was from *Kerrang!*

"Ron said, 'Have you heard this band Metallica?' and he gave me a cassette. There was some of Lars's handwriting on it that said, 'turn bass down on amp' – it had obviously been recorded badly. I put it in my pocket and didn't think any more of it, then chatted to these two metal nuts all afternoon. Anyway, Ron rang a few days later and said 'Xavier, have you heard that tape yet, because they're playing in town next week?'



Xavier (far right) with Burton, Hammett and Hetfield of Metallica and Gem Howard at the Aardschok Festival, 1984. Pic by Lars.

**"THE GIG** was at the Old Waldorf, which was a big club in the financial district where they had what were known as Metal Mondays every couple of weeks. The date was Monday 18 October 1982 and Metallica were opening up for a local band called Laaz Rockit. All the posters said, 'With special metal guests imported from LA – Metallica.'

"I'd played the tape by then. I did turn the bass down as instructed and the first track was 'Hit The Lights'. I thought, 'Bloody hell, this is really good...' Although the quality of the tape was poor I could see the songs were there.

"I got down to the Waldorf and Lars was waiting for me. I think he'd found out who I was from Sylvie Simmons, who was a *Sounds* writer living in LA at the time. I remember he had silver spandex trousers on and was wearing a Motörhead T-shirt. Then James pitched up wearing a bullet belt and a Venom T-shirt. [*Original Metallica guitarist*] Dave Mustaine was off in a corner somewhere, and [*bassist*] Ron McGovney came over and we chatted for a bit. The band went on stage, and to me it was like watching Ted Nugent on speed, if you can imagine 'Stranglehold' speeded up. The other reference point was 'Fast As A Shark' by Accept. Apart from that, there wasn't really much to compare Metallica to. I noticed the interaction between the two guitarists, Mustaine and Hetfield, right away. They were like two brothers who didn't get on,

> "I WROTE UP THE FIRST METALLICA GIG I SAW FOR *KERRANG*! AS PART OF AN INTERVIEW THAT WAS HEADLINED 'MUYA', WHICH STOOD FOR 'METAL UP YER ASS'."

Getting into some really heavy metal at a Paris photo session, 18 November 1984

James and Cliff performing at the Heavy Sound Festival, Popperinge, Belgium, 10 June 1984

fighting for the limelight. But they were really good all the same. I can remember the eight song set list – 'Hit The Lights', 'The Mechanix', 'Phantom Lord', 'Jump In The Fire', 'Motorbreath', 'No Remorse', 'Seek And Destroy' and 'Metal Militia'. The venue sold pitchers of beer and by the end I was drenched in it – people were chucking booze around everywhere. Apparently Cliff Burton was also in the audience and I was introduced to him, but I don't remember that.

**"I WROTE** up what I'd seen for *Kerrang!* as part of an interview that was headlined 'MUYA', which stood for 'Metal Up Yer Ass'. I took the demo back to London and put it on in the office. Malcolm Dome heard it and so did [*editor*] Geoff Barton. I remember [*art director*] Krusher jumping up and down on the desk to it. Lars kept ringing and asking, 'Has the piece gone in yet?'

"Back then Lars used to talk so fast it was hard to ask him a question. I knew a little about him; that his family had come over to LA from Denmark. They all used to drink Carlsberg Elephant, which is called Special Brew over here. That, and vodka. He did mention at some point that his dad was a tennis player. Lars was definitely the spokesman for the band right from the off. Everything used to go through him.

"When Metallica saw the reaction they got up in San Francisco, where there were bands like Exodus coming through, Lars knew they had to move out of LA because down there it was all about the hair bands. Mötley Crüe were getting big, so were RATT and so on and so forth. It made sense. Metallica would have died a death if they'd stayed in Los Angeles.

> "THEY LIKED ABSOLUT VODKA, AND WOULD PUT IT IN THE DEEP FREEZE SO IT WOULD COME OUT ALL GOOEY. THEN THEY WASHED IT DOWN WITH SPECIAL BREW. THAT WAS THEIR STAPLE DIET, REALLY."

**"HAVING WRITTEN** the first major story on the band, our paths briefly diverged. Dave Mustaine left the band to be replaced by Kirk Hammett and Ron McGovney made way for Cliff Burton. Metallica signed to Johnny Z's Megaforce label in America and made an album provisionally titled 'Metal Up Your Ass'. In Europe the band was picked up by Gem Howard and Martin Hooker for Music For Nations.

"People didn't like the idea of a knife coming out of a toilet bowl, which was the design on the original 'Metal Up Yer Ass', so they ditched the title. 'Kill 'Em All' was a pretty blunt title too, and the cover design was basic, but it looked great with the blood and the Metallica logo.

"Gem and Martin brought the band over to Europe and they rehearsed in Shepherd's Bush, just before they started recording the second album, 'Ride The Lightning'. Gem took me down there and it was the first time I'd seen them play with Kirk and Cliff. They were much more together and the songs had got better. The band started playing 'For Whom The Bell Tolls', and I was thinking, 'Fucking hell...' I turned round to Gem and I said, 'This band's going to be massive.' 'I know,' he said.

"Metallica played live a lot too. There was a December gig at the Lyceum in London and two at the Marquee. I saw them at the Aardschok Festival in Holland, and they then supported Venom on their 'Seven Dates Of Hell' tour. We all went off on a Music For Nations jolly down to France to see them in this circus tent in Paris with Tank and Girlschool, and I think that's when Malcolm Dome started drinking. I remember passing him some vodka. He's probably never forgiven me!

Photos: IconicPix/Marc Villalonga/Dalle; IconicPix/Alex Mitram/Dalle

# METALLICA

The band's original line-up shot in Los Angeles, 1983. L-R: Ron McGovney (bass), James Hetfield (guitar and vocals), Lars Ulrich (drums), Dave Mustaine (guitar)

**"IN EUROPE** and the Nordic countries thrash was becoming huge, and I think the band realised that they'd break Europe first, so they sort of based themselves here. Gem and Martin really looked after them, and Gem was kind of their tour manager as well as their label boss.

"Lars was always desperate to be managed by Rod Smallwood, because he was so impressed by Eddie and the whole way Iron Maiden operated. But I don't think Rod was really managing other bands at that time. He was concentrating on Maiden, because they were massive. Peter Mensch phoned me up. He'd been at Leber-Krebs, who had Aerosmith, and I think his new management company Q-Prime had just started up. Anyway, he asked me, 'What do you think of this band Metallica?' I told him they were going to be really big. He asked me if I knew how to get hold of them. Well they'd gone back home briefly, and had this place in Oakland. I had Kirk's mum's number and that was the best bet for getting hold of them. They couldn't hear the phone at their place because they were always rehearsing in the garage!

"I phoned up Kirk's mother and I said, 'Look, this is urgent. I need to get hold of them, this very big manager wants to talk.' So she got Kirk's younger brother to go round there on a skateboard. Half an hour later the phone rang. 'Would you accept a reverse charges call from a phone box in California?' It was Lars. I told him to stay put and that Mensch would call him. 'And don't let anyone else in the phone box,' I said. About 10 minutes later Mensch phoned and said, 'It's engaged...'

"Anyway, the operator rang again. I said, 'Yeah, put him through'. Lars said, 'Somebody needed to use the phone...' I said, 'Lars, get James to put his foot in the door...' About half an hour later, he phoned back again. Mensch had talked to them and the rest is history.

> "IT WAS A VERY ORGANIC THING. WHEN METALLICA WERE IN LONDON THEY'D RING AND SAY, 'HEY DO YOU WANT TO HANG OUT TONIGHT?'"

**"I THINK** Q-Prime took the band on between 'Ride The Lightning' and 'Master Of Puppets' and signed them to Phonogram, but Music For Nations' contract must've been three albums because '...And Justice For All' was the first record they did for Phonogram in Europe.

"Metallica really did break in Europe first. It was Music For Nations who put them in Sweet Silence Studios and all of that important stuff. They really looked after them on the road too. By now thrash was big and I was starting to write about all of these German thrash bands. *Kerrang!* was a very important magazine, because it was big over here, but you could also get it in America. When I was in Record Vault in San Francisco I'd see people buy three or four copies at a time, because there was nothing like it in America. They had *Circus* and *Hit Parader*, but they weren't metal mags as such. So the fact that *Kerrang!* had this relationship with the band was important.

"It was a very organic thing, though. When they were in London they would ring and say, 'Hey do you want to

Photo: IconicPix/Dalle

hang out tonight?' I took them down to The Ship pub in Wardour Street and then to see some band at the Marquee. They came back to Bourbon Towers afterwards, which was how my flat was known at *Kerrang!* We got a bargain bucket from KFC and I put on Blue Oyster Cult's 'The Vigil', Molly Hatchet's 'Boogie No More', anything that had good guitars in. I actually had a couple of squash racquets because I used to play, so they became Lars and James's air guitars. I remember we actually chucked up in the Colonel's bucket that had the chicken in. We ended up in Tottenham Court Road at about four in the morning. Back then there was a cinema at one end and James climbed up to the neon sign that told you what films were on and started pulling the letters off and chucking them into the street. He got arrested, which put an end to that night.

Xavier with Lars at the Reading Festival, 29 August 2015. Still friends after all these years.

**"THEY HAD** this reputation as Alcoholica, but they were just young kids having fun, really. We all were. *Kerrang!* wasn't exactly the Temperance Society. I remember I had to do the programme notes for the 1986 tour programme, so I went round to interview Lars at Mensch's house, which was in Warwick Avenue, very near Kensington Olympia in London. Lars answered the door in his dressing gown and there was all this grunting and groaning going on. I said, 'Oh, do you want me to come in?' He said, 'Oh yeah, yeah, I'm just watching [*porn flick*] *Debbie Does Dallas*... I want to see what she does with the linebacker, then we'll start...'

"We did the interview with this porno playing in the background, and Lars said, 'What shall we do now?' Well, *Blue Velvet* had just come out, the David Lynch film, so we went to see it in Notting Hill. We were both so impressed because it's such a bonkers film, we said, 'Right, we'll have a drink and go back in and see it again'... It was all off the cuff, but that's the sort of person Lars was. He always liked to be doing something. They had a few legendary drinking sessions. They liked Absolut vodka, and they would put it in the deep freeze so it would come out all gooey. Then they washed it down with Special Brew. That was their staple diet, really.

**"WHEN METALLICA** played Donington in 1985 I was watching from the stage, at the left hand side. Just before Cliff's bass solo, somebody threw a pear into his bass bin. He picked it out, took a bite and actually chucked it back at the bloke who threw it. I said to him, 'That was a heck of a souvenir...' and Cliff said, 'Yeah, but look at my bass bin,' which had a big hole in it. You could talk to Cliff about anything. He loved Southern rock, as I did. He and James used to mess about with Skynyrd tunes at sound checks, and I do think if Cliff had been alive they would have changed. He said to me once, 'Thrash is thrash, and I play my own thing anyway...' It's almost like he was in his own little band."

***THE BAND** were becoming bigger and by 1986, and with the release of the 'Master Of Puppets' album, Metallica were on the road with Ozzy Osbourne in America before returning to Europe for more shows. It was on 27 September 1986, in Sweden, that a tour bus accident would take the life of Cliff Burton, who was 24 years old.*

"**ONCE 'MASTER** Of Puppets' came out they sort of moved on. Mick Wall became the writer who covered them the most and I was fine with that. By that time I'd got into German thrash and, really, film was my main business – writing was just a sideline.

"When Cliff died I was abroad working on a film, some place in Italy. I got a call from [*Kerrang! man*] Dante [*Bonutto*] asking if I could write an obit. I was sort of numb. I wrote something called 'Trapped Under Ice', which was from Cliff's point of view. Dante called me up and said, 'We can't run this, it's too controversial...' Anyhow, a few years later I ran into Lars and we were talking about it. I said, 'You know I did an obit?' and I told him roughly how I'd written it. He said, 'Oh, Cliff would have loved that.'

"When someone's so young it's hard. I did think Lars and James would carry on, because what was the alternative? Split the band? But I think a lot of what happened afterwards with Jason Newsted was a reaction to Cliff's death. They really wanted to replace him with Joey Vera from Armored Saint, but Joey wouldn't leave his band.

"As it turned out, '...And Justice For All' was the first album of theirs I didn't really like. There was very little bass on it, for whatever reason."

***THIS MIS-STEP** was quickly righted when the band released what became known as 'The Black Album' in 1991. It transformed Metallica from cult metal band to worldwide stars. But they have remained connected to their roots in a way that many groups aren't. In 2009, they were inducted into the Rock'n'Roll Hall of Fame...*

**"BY ABOUT 1995** I was getting much more film work, so I sort of went out of the loop. And then out of the blue, many years on, my film agent said, 'This manager's trying to get hold of you.' So I replied and it was Peter Mensch. Metallica were getting inducted into the Rock'n'Roll Hall of Fame, and they said, 'We want to fly you out to Cleveland', which was really nice. I got to the airport, and who do I see? Gem, Dave Thorne (a big supporter from UK label Phonogram) all the usual suspects! At the party afterwards I ran into Sylvie Simmons and Ron Quintana, so they really had thought about it and had invited almost everyone who'd helped with their career. It was good to see them.

"To me, that period between 1984 and 1985 when they were in Europe all the time was when they were at their peak musically, so I was there for the best bit..." ☠

Posing in front of a ridiculous wall of speakers, Castle Donington Monsters of Rock, 15 August 1985

# "Never, ever, challenge Lemmy to a drinking contest..."

**Malcolm Dome was 29 when he first met Metallica in 1984. The year before he'd reviewed the band's debut album, 'Kill 'Em All', for *Kerrang!*, and was mightily impressed. Over the next few years he'd meet the band in places such as San Francisco, Denmark and London.**

**"WHEN METALLICA WERE STILL** taking baby steps on the road to becoming the world's biggest metal band, Lars Ulrich spent a fair amount of time hanging around with the *Kerrang!* writing team. His youthful enthusiasm when he got excited about something was well known to all of us. Most of the time it was endearing. Occasionally, though, that enthusiasm meant the fledgling drummer got carried away and ended up in sticky situations.

I remember one night in particular that I spent with Lars where this happened.

"I was hanging around in London's Marquee club sometime in 1986 and hadn't actually arranged to meet Lars at all. I was there with a couple of American female friends. One was a well-known vocalist, the other a fashion model. When Lars turned up he immediately honed in on the model and made it very clear that he was keen on her. Sadly for Lars, it was equally obvious that she had no interest in him. We're talking about a very sophisticated, beautiful lady. The idea that she might be into the idea of being picked up in a rock venue by a relatively unknown drummer in a thrash band was pretty far-fetched.

"Unperturbed by the heavy odds against success, Lars tried several times to get a snog. It was like watching a teenager fumbling for his first kiss with the school beauty! Poor old Lars was way out of his league...

"Somehow the message didn't quite get through, though. When we left the Marquee, Lars said to me, 'I reckon she's up for it. What do you think?' I had to explain in fairly blunt terms that it simply wasn't going to happen and that he should move on. Later on I told the two ladies and they both burst out laughing. The best they could say was that Lars had a certain 'rough charm'.

Alcoholica photo session in London, August 1986.

**"TO SIDETRACK** the lovelorn tub thumper, I suggested we go to the St Moritz, one of London's most famous late night rock clubs. Metal musicians were always hanging out downstairs there and this night was no exception.

"When he lived in London, Motörhead frontman Lemmy loved the St Moritz. The big attraction for him was the prominently positioned fruit machine. Many was the time you'd see him there, feeding coins into a slot while downing his usual tipple of Jack Daniel's and coke. Heavy on the former, light on the latter, of course.

"Now Lemmy was one of Ulrich's heroes. As soon as we clocked Lemmy doing his usual, Lars sprang into action, insisting on buying the Motörhead maestro a drink. Lars and I were lucky enough to find seats at a nearby table and Lemmy wandered over to join us. This is when Ulrich made a mega-mistake.

"'Hey Lemmy,' said the Metalli-drummer in that inimitable Danish/Californian accent of his, a little slurred by now. 'Let's have some more drinks. I'll match you drink for drink!' Oh dear. As soon as those words fell from the Ulrich mouth I felt we were on the verge of real trouble. Lemmy was vastly experienced at this sort of thing. He looked at Ulrich, then shrugged his shoulders. The game was on. A drinking contest held no fears for Lemmy.

**"LARS SOON** realised he was taking on a master. Lemmy started on his JD and cokes, Lars tried to match him, and after two rounds of drinks it was clear that Ulrich was struggling. So without him realising it (which wasn't too hard), Lemmy and I made sure that from then on Lars was only served a single shot of JD in each of his drinks, while Lemmy carried on with his own outsize servings. By the time we reached closing time Lemmy was every bit as upright and in control as he'd been a few hours earlier. Ulrich, meanwhile, was sliding under the table and heading south towards Australia!

"As Lemmy got up to leave, he said to me, 'Look after him. Make sure he gets home OK.' He always did have a heart of gold. Not that Lemmy needed to give me instructions; I wasn't about to abandon the hapless human mess of a drummer.

"I managed to drag Lars to the front door of the club and got the St Moritz to order a mini-cab. This was long before mobile phones and Uber, you understand. When it turned up we poured Lars into the back seat, as the driver asked where he should be taking his cargo of JD and flesh. All we could get out of Ulrich was a drunken 'Take me to Denmark!' Luckily, I knew he was staying at Metallica manager Peter Mensch's house in West London and after some prompting Lars managed to remember the address. We assured the understandably suspicious driver that his passenger wasn't about to throw up, despite the fact that Lars had already barfed outside the club, and the cab finally set off to take him home.

"The incident was never mentioned again. But hopefully Lars learned a valuable life lesson that night. Never, ever, challenge Lemmy to a drinking contest..."

Photos: IconicPix/George Bodnar Archive; IconicPix/Pete Cronin

# "The New Guys Showing The Old Guard"

*Derek Oliver was 25 years old and a freelancer for Kerrang! when he covered Metallica appearing way down the bill at a French rock festival.*

**"WHEN WE ARRIVED AT** the hotel, the bar was packed with familiar faces – it was as if we'd rolled into London's Marquee club on a Wednesday evening. We stumbled quite literally into the path of Ozzy Osbourne wandering around the hotel alone with an expressionless face before he sat down and fell asleep on a sweeping staircase.

"It was August 1984 and *Kerrang!* photographer Pete Cronin and I had been tasked with covering a two day festival called Breaking Sound at Le Bourget, just outside of Paris. It featured top names including Ozzy, Gary Moore, Dio and, er, Bullet. However, the addition of Metallica – a fresh, pimply-faced quartet from San Francisco who'd just released their universally applauded second album 'Ride The Lightning' – was what I was really interested in, especially after seeing their debut UK gig at the Marquee earlier in the year. Things were looking up for the band and the Breaking Sound show was a one-off appearance ahead of a full European tour later in the year. All eyes were on them to see if they could deliver the goods.

Lars gets up close and personal with some early Metallica adopters

**"GETTING TO** the festival site proved problematic as snapper Cronin had already been ripped off by a local taxi driver on the ride to the hotel and we weren't armed with enough cash for a second cab. Fortunately, help was at hand in the form of trusted Music For Nations man Gem Howard, chief in command at Metallica's then European label. He'd been assigned the job of both tour manager and head roadie – in fact *only* roadie – for Metallica on this particular date. An all-round action man, Gem offered to drive us to the site in Metallica's rental van. But he warned us that we'd have to squeeze in with the boys and there weren't exactly enough seats...

**"EVERYONE GATHERED** in the hotel lobby. 'Get the van, somebody,' Lars shouted in that curious hybrid Euro/Yank whine of his. 'We need wheels, and we need them now.' Gem screeched to a halt in a sober-looking battered jalopy, piled out of the driver's seat, yanked open the doors and started pushing people inside, member of Metallica or not. Somehow I ended up shoehorned in behind Lars, but squished to the side of Cliff Burton. Cliff had always struck me as the odd one out in a band that religiously paid homage to white hi-top trainers, bullet belts and tight jeans. As Cliff got in the van he left most of his flares flapping in the wind when the doors shut.

"It was a great opportunity to ask the bassist about his supposed love of Lynyrd Skynyrd. Cliff and I exchanged Skynyrd anecdotes and guitarist Kirk Hammett remained closed lipped while Lars was chewing Gem's ear off. James Hetfield, meanwhile, assumed the determined stance of a man you wouldn't want to fuck with. He had a guitar in his hand, but in another world it could easily have been a sub machine gun. 'Drive!' he barked at Gem.

**"IT WAS** late morning when we rolled into the festival. 'Comin' through,' announced roly-poly Gem, a man for whom there are always more solutions than problems. 'All right. Who's in charge here?' he bellowed at a French security official. 'I – I'm not speaking English good,' one of them answered, prompting Cronin to helpfully chip in. 'Looks like no-one's in charge.' Meanwhile, the doors slid open and Metallica walked into the backstage area unchallenged. Not that anybody knew who they were at this stage in their career. They mingled around engaging in conversation with other recognisable musicians and finally located their dressing room, a slightly battered holiday caravan stocked with a selection of un-chilled drinks that, naturally, rapidly disappeared.

"Then, and in full daylight, it was suddenly showtime. I went out front into the crowd (slim by present day standards), Gem crouched stage right ready to make good any technical malfunctions and Cronin unpacked his box brownie as if assembling a sniper's rifle.

**"THE BAND** immediately struck up a serious full frontal musical assault playing all of the soon-to-be-classics like 'The Four Horsemen', 'No Remorse', 'Motorbreath', 'Ride The Lightning' and 'Seek And Destroy'. The audience went positively mental, stopping only to take shelter during the challenging 'For Whom The Bell Tolls'. You'd have had to be deaf and dumb not to have been impressed. With acts like Dio and Gary Moore to follow, it was yet another case of the new guys showing the old guard what was about to realign the stars.

**"THE NEXT** time I saw them live, Metallica were millionaires and well on their way to becoming one of the biggest bands in the world. God bless 'em."

# "STYLIN' ECHO, MAN, STYLIN' ECHO."

**HOWARD JOHNSON WAS A 19-YEAR-OLD STUDENT WORKING AS A FREELANCE WRITER FOR *KERRANG!* WHEN HE FIRST MET METALLICA. EARLY DOORS HE ALSO SAW THEM PLAYING A TINY CLUB SHOW IN ROUEN, FRANCE. HERE HE RECALLS GROOVING TO THE CULT WITH THE BAND AT SWEET SILENCE STUDIOS IN DENMARK WHILE METALLICA WERE RECORDING 'MASTER OF PUPPETS'...**

**"IT WAS 1985. I** was 21 years old and had been sent by *Kerrang!* to interview Denmark's King Diamond in the capital city of Copenhagen. I distinctly remember setting myself the task of working out whether King's Satanic dabbling was for real, or just playing to the gallery as devil dealing was so *à la mode* in metal.

"Word got to me that Metallica were in town. I'd discovered them almost by accident when I reviewed the singles for *Kerrang!* one time and stumbled across the 12" of 'Creeping Death'. Highly sceptical of thrash at the time, after five minutes of Metallica I was converted. 'Creeping Death' was a monster of muscle and melody.

Cliff Burton goofing around, 1986

**"IT WASN'T** long before I'd met the band. It wasn't hard if you were a *Kerrang!* journo. Drummer Lars Ulrich relentlessly befriended writers sympathetic to the Metallica cause. Some people found the little fella annoying because he was always so in your face. I didn't mind and found his hustle endearing. We weren't proper friends, Lars and I. But we drank beers and talked metal together every so often. When I heard that Metallica were recording the follow-up to the 'Ride The Lightning' album at Sweet Silence Studios in Copenhagen while I was there doing my piece on King Diamond, it wasn't that hard to let it be known that I was in town and to get an invite to the studio.

**"ONCE INSIDE** the building it was easy to understand why rock bands liked recording at Sweet Silence. The place looked like a prototype man cave. There was a pool table, table football, luxurious-looking sofas, and fridges stocked with booze. I have no idea whether Sweet Silence offered state of the art recording facilities, but it sure looked like a fun place to hang.

"Lars was there to greet me and led me towards the back of the recreation area where I noticed two things. First, there was Cliff Burton lounging around, smoking a humongous joint and chilling out big time. Second, there was a great big sound system that looked primed and ready for action. I had just the thing. Knowing that Lars was very excited about the emerging psychedelic goth rock of The Cult, I'd brought along a promo tape of as-yet-unreleased second album, 'Love'. I'd fallen in love with it and suspected that the Metalliboys – a far more broad-minded bunch of music fans than you might have expected – would dig its grooves.

**"THE WHOLE** band were there, but as far as I recall Lars, Kirk and Cliff were in hanging out mode. James wasn't. I think he disappeared pretty quickly. Lars was eager to hear the music and I'd already tee-ed up my favourite track, a Hendrix-inspired wah-wah wig-out called 'The Phoenix'.

"As the track roared out of the speakers maybe I was getting a contact hit from Cliff's joint, because it sounded massive, immense, better than I'd ever heard it before. Lars was nodding his head furiously, Kirk had a grin a mile wide on his face and Cliff had his eyes closed, lost in music. It was clear that all four us were digging these grooves big time. Cliff made the first comment.

"A man of few words, he simply opened his droopy old eyelids, looked at me, grinned and said, 'Stylin' echo man. Stylin' echo'! I took this to mean the bassist was greatly enjoying the effects that Billy Duffy was teasing from his Gretsch White Falcon.

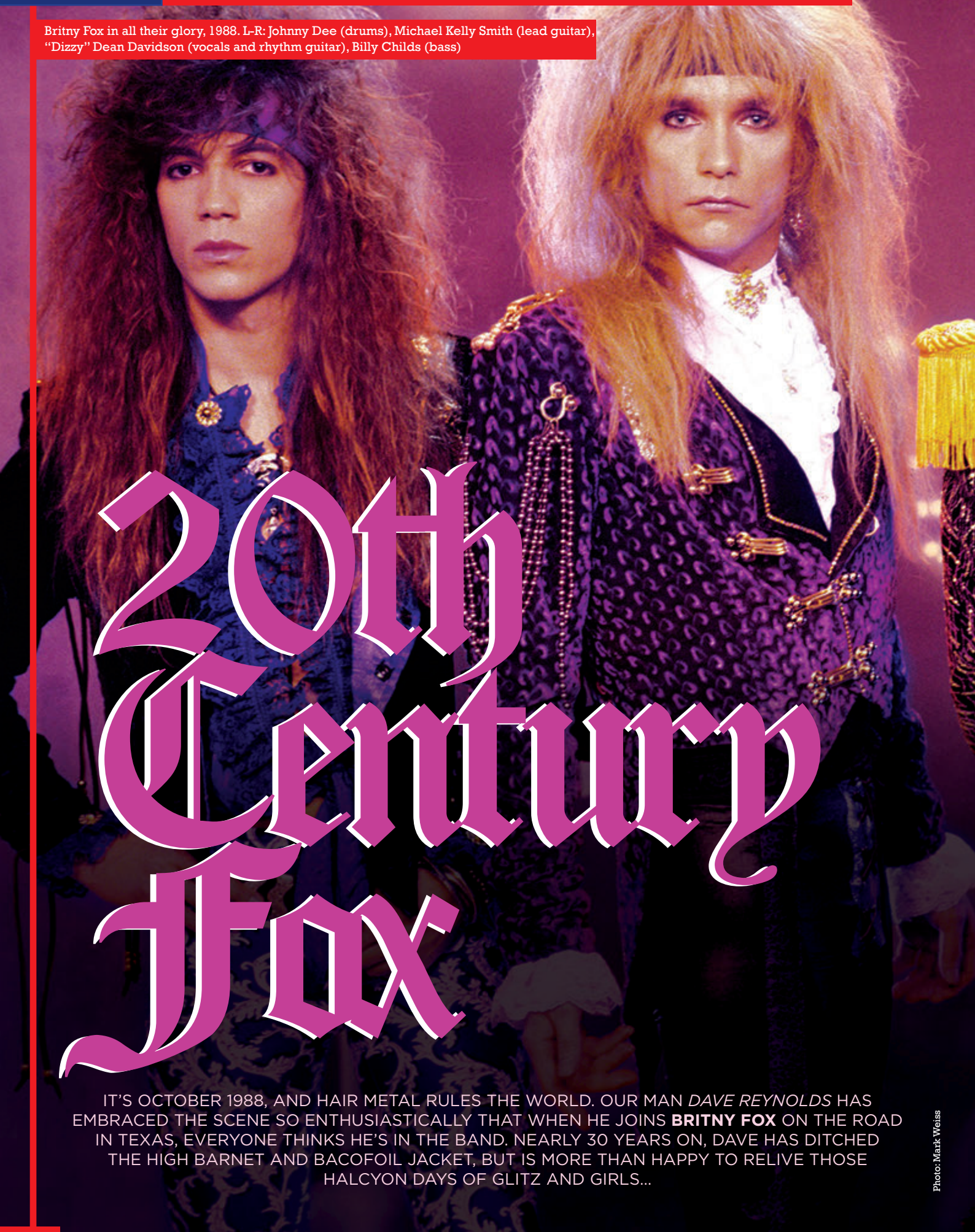
"We listened to 'Love' together, four young music fans lost in a moment of musical transcendence. I was a newcomer to this world of thrash, but I'd immediately found a touchpoint with Metallica. It felt good.

**"THE REST** of the night was spent drinking, listening to music and playing pool. The band played me some rough stuff from what would become 'Master Of Puppets'. I'm pretty sure we listened to 'Orion' four or five times. It sounded ridiculously good. I was sure this new material would push Metallica into the metal mainstream and on to major success. And so it proved.

"It's hard to believe it's over 30 years since I was hanging with Metallica in Copenhagen, and the band has surely exceeded even their own high expectations. Cliff is no longer with us, of course, and that's the biggest tragedy. But when I close my eyes I'm right back there in the room with him at Sweet Silence. A smile inevitably forms on my lips... 'Stylin' echo, man, stylin' echo.'" ☠

Photos: Mark Weiss

# INSIDE STORY



Britny Fox in all their glory, 1988. L-R: Johnny Dee (drums), Michael Kelly Smith (lead guitar), "Dizzy" Dean Davidson (vocals and rhythm guitar), Billy Childs (bass)

# 20th Century Fox

IT'S OCTOBER 1988, AND HAIR METAL RULES THE WORLD. OUR MAN *DAVE REYNOLDS* HAS EMBRACED THE SCENE SO ENTHUSIASTICALLY THAT WHEN HE JOINS **BRITNY FOX** ON THE ROAD IN TEXAS, EVERYONE THINKS HE'S IN THE BAND. NEARLY 30 YEARS ON, DAVE HAS DITCHED THE HIGH BARNET AND BACOFOIL JACKET, BUT IS MORE THAN HAPPY TO RELIVE THOSE HALCYON DAYS OF GLITZ AND GIRLS...

Photo: Mark Weiss

**AS THE CAB GLIDED** through mid-afternoon traffic en route from Houston's Intercontinental Airport towards the Summit Arena, the driver asked if I was in a band. "No, but I write about bands," I replied. "Well, you sure look like you're in a band," she laughed.

There's an old saying that music critics are just frustrated musicians. There might be an element of truth in that, but while any musical talent in my family went to my brother, I definitely wasn't frustrated. My passion for music manifested itself through writing about it. And here I was in America writing for *Kerrang!*, unarguably the leading rock publication of the day. But it's true to say that if there were one band I would've loved to have been in back then, it was the one I was about to hook up with in the air-conditioned backstage area of the Summit; Britny Fox.

**BRITNY FOX** originally comprised vocalist/guitarist "Dizzy" Dean Davidson, lead guitarist Michael Kelly Smith, bassist Billy Childs and drummer Tony Destra. Destra and Smith had been members of Cinderella until they were both unceremoniously ejected from the band prior to the recording of the 'Night Songs' album in 1986. That same year Britny independently released a cassette album, 'In America', on their manager Brian Kushner's Wolfe label. And then tragedy struck. A deal with the CBS affiliated Nemporer label was all but sealed when Destra was killed in a car crash on 8 February 1987. Adam West initially replaced him before being superseded by former Waysted drummer Johnny Dee.

**IT WAS** actually *Rock Candy Mag*'s Master of Mayhem Derek Oliver who'd first passed me 'In America'. I immediately championed the band in the pages of *Metal Forces*, the mag I worked for before *Kerrang!* I first saw Britny Fox when West was still in the band, appearing at an all-day hard rock event in West Hartford, Connecticut alongside Hittman, Liege Lord and Manilla Road. They came over like a really heavy amalgam of Slade, AC/DC, Nazareth and Kiss, and with a uniform, dandified, glam look that was part *Amadeus*, part Kiss, I absolutely loved the band. So much so that, by the time Britny Fox had signed a major deal with Columbia and were set to release their eponymous debut album in 1988, it was easy to persuade fellow fan and *Kerrang!* editor Geoff Barton to allow me to write a cover story to coincide

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with the album's release. Derek, Geoff and I all felt that Britny Fox were on the cusp of achieving something really big.

**IN AN** era that was over-saturated with groups raised on a diet of '70s glam, metal and Quaaludes, Britny were different. Their approach was far more professional than many of their peers and they largely eschewed the drink and drugs lifestyle. Dean was a bit of a loner, but he did share a fierce desire to succeed with his bandmates and a collective love of the same bands I'd also grown up with. My *Kerrang!* cover feature detailed catching the Fox on home turf and witnessing them in all their glory at the Empire Club in Philadelphia.

"That cover was huge for us," states Billy Childs nearly 30 years on. "It really validated us on more than a few levels."

"It gave us bragging rights and made more people take notice of us; even our clueless label!" Johnny Dee adds.

"The head of marketing at Columbia had no idea what to do with them," recalls manager Brian Kushner. "It was only when the band got the cover of *Kerrang!* that they suddenly realised they'd really been missing something with Britny Fox."

**HAVING CAUGHT** the band again in the summer opening for Frehley's Comet at the Limelight in New York City, it was finally in late October that I found myself cowboy booted and Bacofoil suited in Texas. By this point the Fox had gained huge support from MTV. The influential music station was playing the 'Long Way To Love' and 'Girlschool' videos on heavy rotation, the album was heading towards gold certification and the four-piece were out on the road on a three band bill alongside headliners Poison and Lita Ford. Why choose Texas? One of the songs on Britny's debut album, 'Fun In Texas', celebrated the Lone Star state. I wanted to find out just how much fun it could be.

"By the time we hit Texas we were having an absolute blast," recalls Billy. "We were virgins – in a touring respect anyway. But we felt comfortable taking the next step up and we felt we belonged. Poison couldn't have been nicer or cooler to us."

"There was amazing electricity around it all," adds Johnny Dee. "It was Poison's first headline tour, our first arena tour. The gigs were packed, hot girls everywhere. Poison had a condom machine on the wall as you walked into their bus... that about sums it up!"

In all honesty, while the Fox were just as good on stage as they always were, that show in Houston was something of a letdown for all concerned. "I hope you're not reviewing that," Johnny had remarked to me afterwards, "because that crowd was really lame."

The problem was that the venue's security had been rather over-zealous in carrying out their duties. This wasn't an arena full of booze-fuelled psychopaths intent on ripping up the venue. It was 99 percent teenage girls.

"It does reflect on the band when you come out and play and the audience isn't allowed up front, but there's nothing you can do about it," Dean noted at the time. It would be a subject that would be revisited for the same reasons a year later when Britny opened for Alice Cooper at Wembley Arena.

**STILL, HOUSTON** was pretty well forgotten once band and crew had jumped on the tour bus for a three and a half hour, 190-mile road trip to San Antonio. I seem to recall stopping off at a diner where Dean tried to order everything on the menu. There was a distinct party atmosphere on the bus. The majority of the band's crew were guys who'd been working with them in the clubs back in Philly and New Jersey; the exceptions being the tour manager, the band's wardrobe girl (who, it would transpire, was the tour manager's ex-wife) and guitar tech Steve Gosbee.

"Goz" was a fellow Brit who'd been hired on Johnny's recommendation. The pair had worked together when the amiable drummer was in UK-based Waysted. Goz was quite a character even in amongst a crew – Richie "Lights" Wuestenberg, bass tech Dan Paolucci and soundman Ace Porter – that was full of them. Porter appeared to be the guy responsible for the tour's ongoing Polaroid collection that he and Johnny had proudly shown to me just prior to arriving in San Antonio. Dubbed "The Hitch-Hiker's Guide To The Galaxy", this Gene Simmons-style visual extravaganza depicted numerous ladies of all bra sizes in various states of undress, posing either by themselves, with each other or with members of the band – usually Billy – or crew.

Indeed, even while admiring the flexibility of Donna from Wisconsin or trying to figure out why Renée from Providence would ever think of doing that with a tyre iron, a new addition was made to the collection thanks to a charitable donation from Jennifer, a quite striking blonde who'd needed no persuading to join Billy on the bus to the next gig.

> "THE GIGS WERE PACKED, HOT GIRLS EVERYWHERE. POISON HAD A CONDOM MACHINE ON THE WALL AS YOU WALKED INTO THEIR BUS... THAT ABOUT SUMS IT UP!"
> **JOHNNY DEE**

**"IT WAS** surprising at first that chicks would just jump on the bus with us like that," says Billy now. "But that was what life was like for a big rock band back then. I don't know about the others, but I would always cover what they needed to get home and took care of them the best I could."

"Everyone wanted to ride on the bus back then," says Johnny. "It's a shame, but that would be much more risky now. Lawsuits, smartphones, social media, psycho killers! No way!"

Jennifer's tenure with our entourage wasn't to last. After brunch in our hotel restaurant that overlooked the river on which tourists were ferried along at annoyingly regular intervals, Billy, Jennifer and I braved the midday heat and headed up the street to the Alamo, scene ▶

Photo: Iconic Pix/William Hames

Britny Fox show what it looked like when they were truly "on it". USA, 1988

Britny Fox with fifth member Dave Reynolds (centre). Texas, 1988

# INSIDE STORY

of the eponymous battle of 1836. I had, rather ignorantly, expected some kind of fort, but disappointingly this historic monument wasn't what I'd envisaged. Still, a scale model of the battle was impressive.

It was at this point Jennifer suddenly informed us: "They must've known about AIDS even then."

Billy was mystified. "Why?" he enquired.

"Because I can't see anybody having sex!" stated Jennifer, knowingly.

"That's probably because they were too busy having a battle," deadpanned Bill.

Our next stop was San Antonio's bus station, where Bill's busty blonde was dispatched back to her stripping job in Houston with a hug and a kiss.

**THE REST** of the band had all gone shopping elsewhere in the city, but we all met up again at a record store for a signing session. Based purely on the number of fans who turned up for the meet and greet, everybody was highly enthusiastic about the evening's show at the Sunken Gardens, an open-air amphitheatre originally carved into an old limestone quarry in Brackenridge Park back in the 1930s.

Brian Kushner had flown in from Philadelphia to have some fun in San Antonio and Dallas. Where the band's buses were parked behind the stage the area was full of girls all vying for attention. Two young ladies caught my eye as I was going back to the bus to fetch my camera. One of them (no real name because she's now married to a reasonably famous drummer) was dressed in a PVC dress, with stockings and high heels. I really couldn't stop myself from coming out with the David Lee Roth line from Van Halen's 'Everybody Wants Some'. "I like the way the line runs up the back of those stockings," I said, before ad-libbing. "But one of them isn't that straight." Our girl allowed me to straighten her stockings before she and her friend hopped on the bus. It was evident from talking to these two that they were not the sort of girls who would be added to the Polaroid album, either that evening or the next. Neither, it would appear, was Dawn, a Lorraine Lewis clone. Well, at least not on the Britny bus. However, no sooner had she been invited onto Poison's bus that was parked in the next bay than she was naked as the day she was born.

Britny's show was, thankfully, far better received in San Antonio than it had been in Houston. The fact that fans were allowed to go straight to the front of the stage made all the difference. Did San Antonio give Dean a "Yo"? You betcha!

**"Y'KNOW DAVE,** these kids are starving so much for heavy rock music that they'll pounce on anybody who looks like he's in a band," Brian Kushner told me after the gig. I would find out exactly what he meant when the band and manager decided it would be fun to turf me off the bus into a crowd of about 200 screaming girls to sign autographs.

Throughout this trip and on others with the band, I would be mistaken for Billy Childs. It even happened when I wasn't with Britny Fox. The selfsame thing occurred when I was in Japan with White Lion. The real Mr. Childs found this very amusing. It even got to the point where I learnt how to do Bill's signature and there are sure to be a fair number of autographs out there that even Billy wouldn't be able to recognise as not being signed by him.

> "IT WAS SURPRISING AT FIRST THAT CHICKS WOULD JUST JUMP ON THE BUS WITH US LIKE THAT. BUT THAT WAS WHAT LIFE WAS LIKE FOR A BIG ROCK BAND BACK THEN."
> **BILLY CHILDS**

"Dizzy" Dean Davidson: a one-man Bacofoil revolution

Photo: Mark Weiss

**BEFORE HITTING** the road again for the four to five hour trip to Dallas, the band and crew headed down to local rock club Sneakers, where Circus Of Power were playing and where drinks were on the house to anybody with a tour laminate. I noted that my friend with the stockings was very taken with Circus Of Power's singer Alex Mitchell. Meanwhile, Lita Ford and her then-husband Chris Holmes of W.A.S.P. were getting extremely drunk, to the point where they were banging their heads on the table in front of them in appreciation of the wicked groove Circus Of Power were laying down.

Talking of laying down, Ace Porter wasn't having a great deal of success in persuading a brunette with a substantial cleavage to do just that to pose for his camera. However, he did have a considerable amount of success earlier in the day, especially with a rather sweet girl by the name of Buffie, who was willing to pose with anyone.

**DALLAS 7AM** found the band and I having breakfast together in the Skyline restaurant of the Days Inn ►

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hotel as the sun rose spectacularly around the city's skyscrapers. Ever since we'd left San Antonio, Dean had been unhappy about something, and with his bandmates around him he finally got it off his chest. Dean insisted on firing the wardrobe girl because he felt she was spending too much time hanging out and not enough time doing her job. It was agreed that she'd be let go after that evening's gig.

"As she was the tour manager's ex-wife it seems she was getting paid twice as much as she should've been," recalls Billy. "For the money we were paying out I'll do my own laundry, y'know?"

After breakfast I caught Dean for some interview time to get quotes for the feature. "This tour with Poison has been great for us," he told me. "We were nervous when we first came out... but the response from the crowds has been unbelievable. The arenas that have had seats in them, like the Houston show, where the kids can't rush to the front, have been a little lacking in energy, but we're having real fun. I don't think we could've got on a better tour than this."

Lost in music. Michael Kelly Smith, Dean Davidson and Billy Childs performing live at the Rosemont Horizon, Chicago, 8 February 1989

Dean went on to reveal that he was already writing songs for the band's second album, while stressing that although he was the main songwriter in the band, "Britny Fox is a team. I write the songs because I'm the songwriter, plus the songs that I write groove with the band. If somebody else were to write, then it would change the whole style of the band. What we're doing is what works best."

Sadly, by the summer of 1990 Dean would be writing for a new team entirely after leaving Britny Fox...

**BRITNY'S SET** in Dallas was by far the best of the three I would attend. The band were truly "on it". Having appeared rather wearily on the Dallas based Z-Rock radio network earlier in the day, by the time they hit the stage at the Starplex a few hours later they'd been transformed into a hard rock band bristling with energy and aggression.

Whether or not they'd taken their cue from an extremely drunk Chris Holmes unsuccessfully trying to smash the fire extinguisher off the wall of their dressing room, or whether they wanted to expend that much energy on stage so they could catch up on sleep on the bus to Corpus Christi six hours away, it was hard to tell. But they were on fire from the moment Johnny Dee's jungle drums introduced 'Rock Revolution' to the rousing finale of 'Fun In Texas', in which Dean finally made something of pushing the song, given our location! It was a privilege to bear witness to a band at their very, very best.

**HAVING EARLIER** interviewed Poison's Bret Michaels in an adjacent store cupboard, which was something of an in-joke between the singer and me given the mauling the band had received from Mick Wall in *Kerrang!* earlier that year, we'd adjourned to the band's dressing room to grab a drink. It's to my eternal regret that I didn't have my camera with me at that point. Enjoying Poison's hospitality was none other than actor Larry Hagman, Mr. Dallas himself!

"Are you in one of the bands?" the actor enquired, as we shook hands.

"No, I'm..."

We were suddenly interrupted by Poison's CC DeVille, trying to persuade Hagman to travel to Corpus Christi with them on their battleship of a tour bus. "It'll be like 'who kidnapped JR?'" laughed the guitarist.

During Poison's set a very attractive girl ran up to me, gave me a real smacker of a kiss and the biggest hug she could muster, shouting "I thought you guys were wonderful! Britny Fox kicked ass!"

I told the story to Billy Childs as he sat next to me on the bus before the band dropped me off at the Days Inn so I could get my flight back to London the next day.

"Remember, Dave, I'm the one that pulls all the women, right?" he laughed.

**THE ORIGINAL** feature ran in *Kerrang!* Issue 215, 26 November 1988 and it is the article I'm still asked about most to this day. Indeed, even though Buffie was only named in the original feature (her photograph with me was published on the letters page of a subsequent issue), I always get asked, "Whatever happened to Buffie?" As far as I know she worked for a spell as a shoeshine girl in a local strip joint before becoming a stripper herself. And, yes, she was aware of her appearance in the pages of the world's best weekly rock mag!

As for Britny Fox: "We were just a bunch of dudes from Pennsylvania getting to do what we'd dreamed of for many years," notes Johnny. "We were kicking major ass, especially in an opening set that consolidated all our best bits into a killer show. It was all just working very well."

The last word goes to Billy, though. "We were living the dream – literally."

# Dressed To Frill

## BRITNY FOX'S IMAGE WAS CERTAINLY A TALKING POINT

Now *that* is a strong look

**IMAGE WAS EVERYTHING IN** the '80s and even in the OTT world of hair metal, Britny Fox's flamboyant look was quite something. People took notice.

**"OUR IMAGE** is a rocked-out version of what royalty used to wear in 17th century Britain and France," "Dizzy" Dean Davidson told me at the time.

"The look started right off the bat," says Billy Childs today. "It was all Dean's idea. The dude had a vision and he was lucky to have guys who knew he was on to something. In the beginning, even on the first *Kerrang!* cover, the clothes were homemade. We had no money at that point, so we just did the best we could."

**"THE IMAGE** fit the name and that was essential to giving us that edge," adds Johnny Dee, who joined the band long after the look had been adopted but fully embraced it. "The first attempts looked like the band raided grandma's wardrobe and jewellery box. Luckily we were able to modernise a bit with advance money for the first album cover."

**DID THE** image add to the appeal with the ladies?

"It just made chicks go nuts," laughs Johnny. "I think when we toned the image down we became less larger-than-life and more ordinary. I don't think we could have ever had the same impact had we come out of the gate without it."

**DID THE** guys ever feel self conscious about the image?

"We were all having fun," responds Johnny. "I only felt more self-conscious once *Kerrang!* started taking the piss later with the wig shit."

"I never felt self-conscious," adds Billy. "It really was a moment in time and I appreciate very much the role we had to play. No regrets about any of it."

Photos: IconicPix/Gene Ambo; IconicPix/William Hames

# RAPID FIRE RECALL

Joey Tempest photographed in London, 1987

# JOEY TEMPEST

THE AFFABLE EUROPE FRONTMAN IS HAPPY TO SHOOT BACK AT OUR QUICKFIRE QUESTIONS. INTERVIEW BY ***MALCOLM DOME***.

## THE STAGE NAME

"I spent some time in New York with my parents when I was 14. I met a few people there and told them my name was Joakim Larsson, but they insisted on calling me Joe because it was easier to pronounce and somehow that first name stuck. Tempest came about because I used to go to the library back in Sweden to read all the British music press, and when I was there one day I came across Shakespeare's play *The Tempest*. I liked the sound of the word and it seemed like a good name for a budding rock star. But Joe Tempest didn't flow, so I decided to go for Joey Tempest instead. It seemed cool to have a stage name and I spent ages at the back of class practising my brand new autograph!"

## GO KARTING

"My dad's a mechanic and loves motor sports, so he really encouraged me. I was a pretty good go-kart driver when I was a kid, but when I got to around 13 I started getting heavily into music and gave up. So that put a stop to any dreams of developing a career in motor sports. But there was no conflict with my dad about it, especially as my younger brother became a motocross rider. He kept dad happy!"

## GETTING A RECORD DEAL

"We were called Force in the early days and sent demos to tons of labels. Nobody would sign us because we sang in English and they thought we'd be hard to market in Sweden. But my girlfriend at the time sent a rehearsal tape to a type of 'search for a star' competition that was backed by a national daily newspaper. It was called 'Rock Championship' and over 4000 artists entered. These were whittled down to 80 and then the competition started. There was a judging panel and an audience and between them they decided who should go through to a live TV final. We made it to the final and did two songs, 'In The Future To Come' and 'The King Will Return' [*which both ended up on the band's debut album*]. Amazingly we won and our prize was a deal with a company called Hot Records. We changed our name to Europe, though the label still had some reservations about our determination to sing in English. But the album we put out in '83 [*titled 'Europe'*] sold really well and we were off and running!"

## SWEDISH METAL AID

"In 1985 there was a lot of interest in putting charity records out. I was asked to write a song for Swedish Metal Aid and so I pulled out a demo of a song, 'Give A Helping Hand', that I thought would be right. It could have ended up as a Europe song further down the line, though I can't say for certain. I rewrote the lyrics to fit better, got involved with the whole production side of things and we ended up raising quite a lot of money. When you consider how small Sweden is, I think we did a good job."

> "I THINK 'THE FINAL COUNTDOWN' IS OK, BUT I DON'T LOOK AT IT AS ANYTHING MORE THAN A SONG I'VE WRITTEN AMONGST MANY OTHERS."

## 'THE FINAL COUNTDOWN'

"When we first came up with the song we saw it as nothing more than a nice album track. Well written and a good tune, but certainly not the hit single it became. I'd come up with the idea for the song in the middle of the night and had borrowed a keyboard from Mic Michaeli, who wasn't even in the band at the time, to finish it. The original version was a lot longer, but when we went to New York to master the album with our engineer Bob Ludwig, he said we should edit it down. Even then it didn't really strike us as an obvious single.

"I think the song's OK, but to be honest I don't look at it as anything more than a song I've written amongst many others. When it became so huge it took us into the mainstream pop world, which was never what we intended. But the song took on a life of its own. A few years ago we came close to leaving it out of our live set altogether. We were due to play at the Download Festival in 2012, and on the way to the show someone came up with the idea of dropping 'The Final Countdown'

Photo: IconicPix/Ray Palmer Archive

# RAPID FIRE RECALL

Europe shot in New York, 1991. L-R: Ian Haugland (drums), John Leven (bass), Joey Tempest (vocals), Mic Michaeli (keyboards), Kee Marcello (guitar)

from the set. Amazingly, we all agreed! But that was the year when the weather was so awful that we were massively delayed in getting to the gig. By the time we got on site it was too late for us to play. So it was like fate intervened and told us it was a big mistake to drop the song! Since then we've never even thought about dropping it. I honestly don't know how our fans would react, but I have a feeling they'd be less than happy. And anyway, we love doing the song live. Now it comes across a lot heavier and it brings everyone together.

"It's one of those anthems that seems to unite people, which I'm proud of. Has it made me a lot of money? What do you think? I guess the thing is, it's representative of Europe at a certain point in time."

## RIVALRY WITH BON JOVI

"We never had a problem with Bon Jovi at all. That was something the music press liked to play up, by suggesting there was this big thing between the two bands. The first I heard about them was when I was in New York around 1984, at the time of our second album, 'Wings Of Tomorrow'. We were trying to get a major label interested in us and had a meeting with Epic Records. But we also saw Polygram, who were keen on signing the band as well. They told us they'd just signed this band called Bon Jovi who were similar to us and were going to give them a massive push. So we thought we'd better not go with Polygram and signed to Epic instead. We first met the Bon Jovi guys on *Top Of The Pops* in England. 'The Final Countdown' was number one and if I remember rightly they had 'Livin' On A Prayer' at number seven. Jon Bon Jovi and Richie Sambora were a little distant and we never got the chance to chat to them. But the other three, especially [*original bassist*] Alec John Such, were very friendly. Over the years I've spoken to Jon a few times and he's always been very amiable. It helps that we both love Thin Lizzy. But Bon Jovi are a much bigger band than us!"

> "THE PEOPLE AT EPIC HAD ALWAYS BEEN PLEASED TO SEE ME BEFORE. SUDDENLY THEY WERE AVOIDING ME AND HIDING COPIES OF PEARL JAM'S '10' BEHIND THEIR BACKS!"

## THE 1992 SPLIT

"Things had really changed in the music business. I remember going to New York in the early '90s and noticing how differently the people at Epic were dealing with me. They'd always been smiling and pleased to see me before. Suddenly they were avoiding me and hiding copies of Pearl Jam's '10' behind their backs! There was no excitement for what we did any more. We stayed at the Oakwood Apartments in LA while recording the 'Prisoners In Paradise' album in 1990 and '91. Nirvana were around doing 'Nevermind' and there's a story that Kurt Cobain wrote 'Who The Fuck Is Joey Tempest?' on the Oakwood wall. I personally never saw this, but Kee [*Marcello, Europe's guitarist the time*] swears he did, and that Cobain was definitely responsible. All this made me feel that hard rock had gone as far as it could, and there was nowhere left to go. I also wanted to try doing something

Photos: Getty Images/Krasner/Trebitz

different musically because I was getting more and more interested in singer/songwriters and wanted to stretch myself artistically.

"In 1992 the band had been together for 10 years and we all thought a break would do us some good. We agreed that it was time to end the band."

## SOLO CAREER

"In the early 1990s I was becoming more and more interested in singer/songwriters like Van Morrison, Jackson Browne, Neil Young and Bob Dylan. When I was in London in 1992 I spent hours and hours at Tower Records in Piccadilly buying their albums. I went in that direction on my 1995 solo album, 'A Place To Call Home'. Then I went to Nashville to record 'Azalea Place' two years later, which had more of an Americana feel about it. But for the [*2002*] 'Joey Tempest' album I did a lot of recording in London and Sweden. A guitarist called Adam Lamprell worked on the album with me and he introduced me to Chris Difford, who was one of the main writers in Squeeze. After that, Chris got involved in some of the writing on the record and has since become a good friend. I also got to jam with some of the guys from Massive Attack – who were really amazing – and all this helped to make the album quite different to what I'd done before. It was fantastic to be able to collaborate with such talents. Chris has now co-written some songs with me on the new Europe album, 'Walk The Earth', which is going to be coming out in October."

## THE 2003 REUNION

"I always believed that Europe would get back together. In the '90s I talked to [*original guitarist*] John Norum a lot and we became really good friends again. We'd always been like brothers, but when he left the band in 1986 there was an inevitable distance between us. That soon disappeared, though. We talked about working together again, but it was really [*drummer*] Ian Haugland who was the catalyst for the reunion. He called us all up trying to get the band back together. We did a gig in Stockholm on Millennium Eve and played 'Rock The Night' and 'The Final Countdown'. That was just so much fun that all of us were keen to make it more than a one-off get-together, but it took until 2003 for a reunion to happen because we all had so many other commitments. Once we'd got those other things out of the way we officially reformed."

## LIVING IN LONDON

"I can't imagine living anywhere else now. I've been coming to London since I was 12 or 13, and I lived here for a while in 1988, and then again in 1992. But I moved here permanently in 2000 with my wife Lisa. I met her in London during '92, so this place means a lot to me for that reason alone.

"There are some people who feel most at home in New York or LA, but for me nothing beats London. What I love is that I'm not recognised very much. I'm a very private person and love spending time with my family. In London that's never a problem. I get recognised once in while, but it's rare. I can just get on with my life here."

## A FINAL EUROPE TOUR

"I doubt we'll ever announce anything like that. Too often bands do it and then they get back together not long after, which I think cheats the fans. I'd rather we took the Deep Purple approach and announce something more open-ended, like 'The Long Goodbye' tour. But right now we're enjoying working together and as long as we don't repeat ourselves musically I think we'll carry on for a while longer." 💀

That's quite the jacket there Joey

# UNCOVERED

John Thomas and Burke Shelley of Budgie photographed at the Pfingstfestival, Wiesen, Austria, 21 May 1983

# ROCK OF CAGES

Welsh metal act **Budgie** are a connoisseur's choice. But it's traditionally been their '70s work that's grabbed people's attention. *Russ Saxton*, a recognised authority on the band, shines a light on an entirely different period, the early '80s, when a Brummie guitarist called John Thomas helped redefine the Budgie sound and the band created some overlooked gems...

**AUGUST 1979. THE FLEDGLING** NWOBHM movement is about to take flight and catapult some unknowns to 15 minutes of fame, while boosting the fading careers of many more. Backstage at London's Music Machine, though, veteran Welsh metallers Budgie know their wings have been well and truly clipped.

Respected on the heavy rock scene for their work ethic, quirky "Sabbath playing Rush" music and oddball song titles like 'Hot As A Docker's Armpit', 'You Are The Biggest Thing Since Powdered Milk' and 'Napoleon Bona Parts One and Two', Budgie's following is not immense, but it is highly devoted.

The band's focal point is short, bespectacled 29-year-old bassist and vocalist Burke Shelley, a man who defies his Charles Hawtrey image and quiet offstage persona with frenzied stage performances, where he swings a battered Fender Precision bass around and screams his lungs out during the heavy bits, then sings almost wistfully when things get quiet. Shelley is determined and strong minded. It's his vision that has driven Budgie for over a decade.

**SEVEN ALBUMS** have been released between 1971 and 1978. The first five have appeared on the MCA label, with each one selling more than its predecessor. A lucrative transfer to A&M and a move from their native Wales to North America in 1977 has suggested that Budgie's time is at hand. Yet despite playing an insane number of shows, appearing with bands as diverse as AC/DC, Quo, Rainbow, Patti Smith, Styx and Dr Hook ("a disaster") and even being supported by both Judas Priest and the Sex Pistols (not on the same bill) the upward trajectory has somehow stalled by now. The nagging fear is that it's all gone wrong for Budgie.

Years on the road have ruined everyone's marriages. Founding guitarist Tony Bourge quit in 1978 in an attempt to keep his family together. It failed. His replacement, former Trapeze guitarist Rob Kendrick, isn't popular with hardcore Budgie fans. He's a fine guitarist and singer, but his funky blues sound clashes horribly with Budgie's established style.

Kendrick isn't flavour of the month with the other band members either. Drummer Steve Williams has a passionate dislike of the guitarist's style. "The '79 British tour was a disaster because of Kendrick," he says. "I was ashamed to play in front of British fans because of the way we put the band across. We did a version of 'Breadfan' that was so slow and funky that fans used to come up and ask what was going on."

**THE YEAR** before Budgie were playing Hammersmith Odeon. Now they're hanging out at the much smaller Music Machine. It's a massive step down by any reckoning. Dropped by A&M and without a manager, Budgie are demoralised and wondering what the hell they should do. But all is about to change... ►

Photo: IconicPix/PG Brunelli

# UNCOVERED

Budgie rocking the Reading Festival, 24 August 1980

**SUPPORT BAND** Bombshell are onstage doing their stuff and their guitarist is the centre of attention. 27-year-old "Big" John Thomas, five foot seven tops, is clearly a showman. But he's no slouch on the fretboard either. A former member of the George Hatcher Band, who released a couple of albums in the mid '70s, Thomas – or "JT" – is already respected in musical circles, but he's utterly unknown outside that tight-knit little community.

Courted by Lynyrd Skynyrd for a short time, the deal was blocked by Hatcher's management. Thomas should probably view it as a lucky escape, given the plane crash that later decimated Skynyrd. But John's career has stalled like Budgie's. He's trying to kick-start it with a new band.

> "JOHN THOMAS WALKED INTO THE REHEARSAL ROOM, HAND EXTENDED IN FRIENDSHIP, TRIPPED OVER HIS HIGH COWBOY BOOTS AND FELL FLAT ON HIS ARSE."
> **BUDGIE DRUMMER STEVE WILLIAMS**

Loud, cheerful and with a wicked sense of humour, Thomas has a short fuse and doesn't suffer fools or malfunctioning equipment gladly. Mid-set at the Music Machine his temperamental effects board receives a mighty kick sending it flying up in the air. Steve Williams has been watching all this nonsense unfold and hurries backstage to talk to Shelley. "You just have to take a look at this guy," he tells him. "He's just what we need."

Thomas was asked to audition for Budgie at an Old Age Pensioner's day centre in Penarth. Things didn't start well. "He walked into the rehearsal room, hand extended in friendship, tripped over his high cowboy boots and fell flat on his arse," recalls Steve Williams. Luckily, JT's guitar playing was better than his walking and it landed him the gig. A short three-date tour in December of '79 introduced Thomas to Budgie's fans, but the shows were mainly notable for the support acts that included Samson, featuring a 21-year-old Bruce Dickinson, Girlschool and a little known group called Iron Maiden.

**UNBELIEVABLY AND** against all odds, 1980 turned out to be a brilliant year for Budgie. Rescued from the doldrums by Thomas's extrovert personality and guitar mastery, the band rediscovered their enthusiasm for writing songs. Thanks to old pal Kingsley Ward (who founded Rockfield Studios with his brother Charles), Budgie also landed a record deal with Ward's Active label, distributed by RCA.

A four-track EP was recorded over one single weekend at Rockfield and a 20-date tour was set up for the month of June to promote it. Right up to the last second the EP had no title. Just as he was about to leave for a launch meeting in London, Shelley was still searching for inspiration. "I looked under the sink for some reason and there was some Domestos with 'If Swallowed Do Not Induce Vomiting' on the label. I thought 'That'll do.'"

With a change of guitarist there was inevitably a change of sound. Out went the structured workouts where bludgeoning was regularly interspersed with softer sections and time changes. In came straight-down-the-line powerhouse riffing that AC/DC and Saxon would have been proud of. In the NWOBHM era this

suddenly felt like stuff you could sell. The standout cut on the EP was a rejigged Bombshell number, now subtly titled 'Panzer Division Destroyed'. Concerned that it sounded too much like Zep's 'Immigrant Song', Thomas was placated by Shelley, who told him that it sounded much more like 'Crazy Horses' by the Osmonds! Tour setlists leaned heavily on the fiery new material, balanced with a few crowd pleasers from the '70s. The punters responded favourably, older fans returned and lots of kids discovered Budgie for the first time.

**AT THE** last gig of the tour at London's Lyceum, veteran promoter Adrian Hopkins offered to manage the band. Mistakenly believing it was their final gig before splitting, Hopkins told them they were sensational and that "no way should you split up." A man with considerable music biz clout, Hopkins secured Budgie both the opening slot on a tour he was promoting – the debut UK jaunt of Ozzy Osbourne – and an appearance at the 1980 Reading Festival, in those days the spiritual home of UK heavy metal. Budgie delivered a killer set and the traditional hail of beer cans half full of piss ceased for its duration.

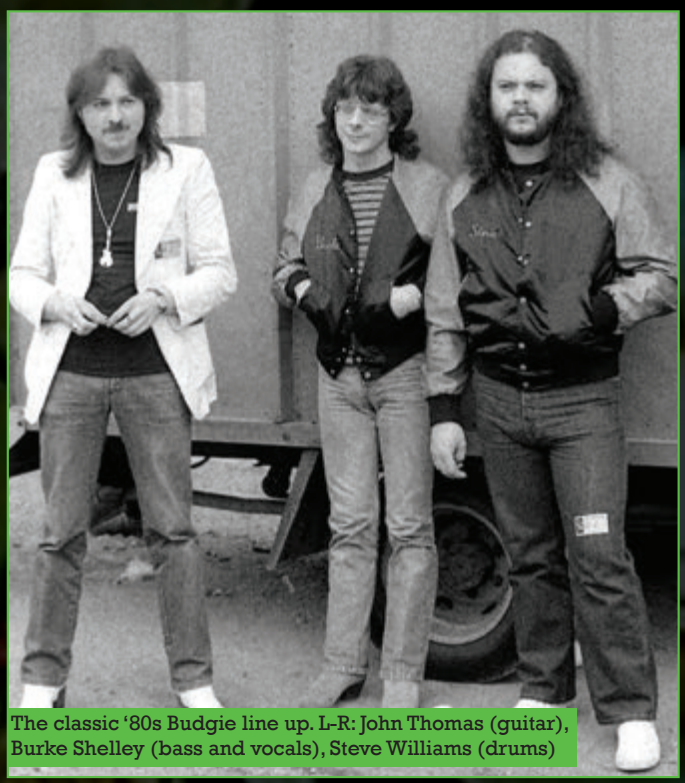
A full album, titled 'Power Supply', was recorded in August and was released in October to decent reviews. It featured eight tracks of in-your-face metal with two genuine classics – the wailing 'Gunslinger' and the mid-paced crunch of 'Crime Against The World'. Both these tunes would remain more or less permanently in the live set for the rest of the band's career. The supporting cast of five solid riffing numbers, together with the mellower 'Time To Remember', explain why 'Power Supply' remains Burke Shelley's favourite Budgie album. Heavier than anything they'd done before and would ever do again, it's an essential purchase.

**THE OZZY** tour began in Glasgow on 12 September. Rising NWOBHM stars Diamond Head had been 99 percent sure they had the slot and rejected an offer to open for MSG because of that. But at the last minute they were bluntly informed that it wasn't going to happen and were left gigless for most of the autumn.

Ozzy and JT were fellow Brummies and had known each other since the early '70s. Thomas remembered the penniless unsigned Sabbath scrounging fags and cash for bacon sarnies off him because he had a regular job in the music shop where they bought gear. Their paths hadn't crossed much since, but at the first show Ozzy tapped JT on the shoulder. "Hello me old fucker," said Ozzy. "Come and meet my guitar player."

John Thomas and Randy Rhoads hit it off instantly and spent most of their free time on the 30-date tour playing guitar together. Rhoads didn't drink much, according to Thomas, "...but I did! We used to go back to the hotels and get the guitars out till the early hours. We were like brothers. A lovely bloke. His death absolutely killed me. Ozzy was nervous because it was his first tour. He was hiding bottles of whisky everywhere only for the tour manager to find them and confiscate them." Comparatively sober, "Ozzy was pretty damned good on that tour," said Thomas.

"I LOOKED UNDER THE SINK AND THERE WAS SOME DOMESTOS WITH 'IF SWALLOWED DO NOT INDUCE VOMITING' ON THE LABEL. I THOUGH 'THAT'LL DO.'"
**BASSIST AND VOCALIST BURKE SHELLEY EXPLAINS HOW HE NAMED THE FAMOUS EP**



The classic '80s Budgie line up. L-R: John Thomas (guitar), Burke Shelley (bass and vocals), Steve Williams (drums)

**WORKING THEMSELVES** into the ground, Budgie clocked up 85 gigs in the UK and Europe between June and December, then stayed out for another two months going into 1981. The marathon eight-month stint finally ended in February. Respite was short, though. Budgie went out again between April and June and there was a return to the Reading Festival in August 1981. The band appeared second on the bill on the Friday night, with Girlschool closing the show. This didn't go down well with Thomas. Girlschool had supported Budgie as recently as December of '79.

A new album, 'Nightflight', was released in October 1981 and the band promoted it heavily by supporting Gillan at over 50 gigs on a mammoth UK tour that ran right up till Christmas. Smoother and more commercial than the raw-arsed 'Power Supply', yet heavy enough to sell well to the NWOBHM disciples, the album contained some excellent material, possibly Budgie's best latter day stuff. The band even scored a minor chart hit with 'Keeping A Rendezvous'.

While Shelley and Williams were more abstemious, apparently producer Don Smith and Thomas had no qualms about a quick toot while recording. The lengthy solo at the end of the album's prime cut 'I Turned To Stone' ended up getting faster and faster as Smith held some cocaine under Thomas's nose as he played.

"I couldn't believe the playback next day," the guitarist said. "Was this really me? Every time I've had to play it live since it kills me. It's agony." ►

Photos: Getty Images/Peter Still; IconicPix/PG Brunelli

# UNCOVERED

**AFTER A** short break Budgie were off touring again in the early spring of '82.

"This guy, Greg Kucjynski, kept on appearing at gigs and saying 'come to Poland'," recalled Shelley. "'I'm a government promoter there,' he said. 'We'll set a tour up.' And I'm like 'Poland? Are you out of your crazy mind?'"

Under martial law at the time, Poland didn't seem a likely destination for a cult British metal outfit. But after much persuading Budgie accepted a tour for August of 1982. Assured they'd be playing to 1,000 people a night, the band took an appropriate amount of PA and lighting. But this was before they discovered the startling truth that in Poland Budgie were like The Beatles! Massive crowds were waiting for them at Warsaw airport and the venues were not the modest halls they were used to, but rather 10,000 seat arenas. Demand for tickets was so great that Budgie played two shows a day in some places.

> "WE'D DO A GIG IN DERBY FOR £1,000 AND SPEND £995 DOING IT. WE COULDN'T PAY WAGES BECAUSE WE'D SPENT ALL THE MONEY ON LIGHTS."
> **STEVE WILLIAMS**

Burke and JT getting down live in '83. Note the hi-tech drum riser

None of the band members had any idea how big they were in Poland and were delighted by the huge shows, but they were also shocked by the Polish security that dealt with rabid fans as they would dissident Solidarity members. And one poor lad died at the first gig. Another shock was the grinding poverty. Tickets were priced at 350/400 zlotys against the average monthly income of 3,500. Even so, every gig was a sellout.

"I was getting all these zlotys for daily expenses and I was just giving them away," recalled JT. "You had to pay the toilet attendant a tip for using the bog and there was a contest to see who could give the biggest tip, a month's salary sometimes. They could have bought a house or a car after we'd finished."

**THE TOUR** was not without its funny moments. At the first gig Thomas put on a German military jacket that he usually wore in the UK, only to be greeted with horrified silence by the Polish backstage entourage. "Boy, did I feel bad," he cringed. "I never wore that jacket again."

Despite this sartorial *faux pas*, though, the tour was rapturously received by the Polish fans. "It really was amazing," remembers Steve Williams. "We were treated like royalty, but at the same time the Poles were fighting for freedoms we took for granted."

"It was the greatest tour I ever played in my entire life," said Shelley.

At the end of two astonishing weeks Budgie flew back to Heathrow. The only person there to greet their arrival was their manager.

**WITH A** new album in the can and a headlining slot lined up at the Reading Festival, this time as Friday headliners, things were nevertheless looking up for Budgie. Sadly, the show turned out to be a major disappointment. A badly judged set list featured just one song recorded before 1980, 'Breadfan', and included three unreleased songs nobody had heard before. What should have been a career highlight turned into a damp squib. Things weren't helped by an ill-fated attempt to introduce stage gimmicks that really weren't Budgie's style – especially when they didn't even work.

"John had this Flying V guitar made that was supposed to take off with all this smoke coming out of it," said Shelley. "We went on and it got caught in the pulleys. Instead of smoke coming out smoothly, it was puttering out the side, and the wind was blowing at right angles. It didn't look like it was taking off, more like it was on fire!'

Reviews of the show were dismissive, but in sharp contrast they were dripping with praise for Budgie's new album, 'Deliver Us From Evil', released in September 1982. Everyone loved it – except for the band's fans.

'DUFE' was a polished, sophisticated affair, far removed from the ripping metal of 'Power Supply'. The inclusion of two covers ('Bored With Russia' and 'Young Girl') at record company RCA's insistence – in an attempt to secure a hit – did not find favour with the band's followers. The songs were there, but all the rough edges were polished away and oversweetened with keyboards. Only the quality of the songwriting itself and Thomas's stinging lead work offered any redemption.

The set list the band delivered on the tour to promote 'Deliver Us From Evil' leant heavily on the new album. No less than eight of the record's 10 tracks were performed, and though the tour was well attended, many Budgie fans left shaking their heads. The minute the tour ended the band went out with old pal Ozzy on a seven-date UK arena tour in December 1982. And then – nothing.

Photos: Iconic Pix/PG Brunelli

**NOTHING AT** all was heard of Budgie for the first five months of 1983 until a few June gigs were announced. By October it was clear that all wasn't well in the camp. The band went out as support to Diamond Head, the group Budgie had previously bumped off the Ozzy tour and that had appeared much lower down the bill than Budgie at Reading Festival the previous summer.

I saw a show at Nottingham's sterile Royal Concert Hall and it was obvious something was wrong. The house lights were left on during Budgie's set and there was no encore, despite a well-received performance. Maybe it was a score settling exercise but Diamond Head, or possibly Diamond Head's tour manager, didn't allow Budgie a soundcheck, nor the use of onstage monitors. After just three gigs Budgie quit the tour.

"It was amazing it didn't come to blows," said John Thomas. "Brian Tatler's a nice guy, but the rest of them were so far up their own arses. After the third show we said to their tour manager, 'Don't expect us to turn up tomorrow.'"

Steve Williams is more diplomatic. "I never got to meet Diamond Head," he says. "So I can't comment on the members. But I think they didn't take kindly to Budgie supporting them, got paranoid and kicked us off."

To make matters worse, record label RCA decided against taking up the option on another Budgie album and the band found themselves without a deal.

"I guess it was our track record," says Steve Williams. "People were thinking, 'They've been going all these years, so they're not going to make it now.' We couldn't get a deal to save our lives."

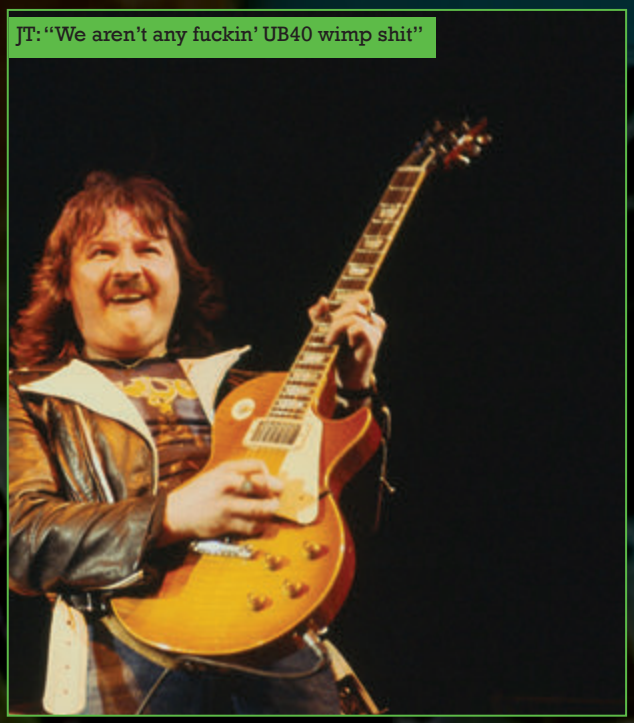
Adrian Hopkins remained as the band's manager, but he was busy with his many other music business interests. "He was a lovely bloke, and he always took care of the bills," said Shelley. "But we were pulling our hair out trying to get stuff organised. He could have got us to the States. He had the clout, but he didn't have the time."

**BUDGIE COULD** still rely on a decent turnout of fans when they played live, but performing costs were swamping the receipts. "We'd do a gig in Derby for £1,000 and spend £995 on it," says Williams. "We couldn't pay wages because we'd spent all the money on lights."

The last straw for Williams was a gig supporting The Troggs in a tent. "We had to trudge through sludge to get onstage and it was pissing down. The audience were drunken yokels chucking bales of hay around and I thought, 'This isn't good enough after all the good things that have happened'." Steve quit Budgie in 1986.

Unwilling to let it go without one last try, the band recruited ex-Magnum/UFO drummer Jim Simpson and carried on gigging through 1987, before bringing the curtain down with a final gig at Nottingham Mardi Gras on 21 May 1988. The small venue was packed, despite an almost non-existent media profile. I went the show and it was a killer performance to go out on.

Nobody, not even the band, knew it would be the last show, though. "We never split up," said John Thomas. "We just stopped working. We were knackered after years of trying and it seemed like it had been for nothing."



JT: "We aren't any fuckin' UB40 wimp shit"

**JT WENT** out at that 1988 show in Nottingham just like he came in, kicking and screaming. More used to indie bands, the soundman at the Mardi Gras complained that the backline was too loud and told Thomas to turn it down. The guitarist was withering in his retort. "We aren't any fuckin' UB40 wimp shit." he shouted, then cranked his Marshalls up louder...

It wasn't the end of Budgie, but it was definitely the end of an era. The band was tempted out of retirement in 1995 to play to no less than 20,000 people in Texas, and various incarnations of the band have performed since. There was another show in Texas a year later, then a first UK gig in 11 years at Letchworth in 1999. The band played European festivals, and again visited Texas in 2000.

**TRAGICALLY, JOHN** Thomas suffered a cerebral aneurysm in June 2000 and though he recovered, his health was permanently impaired. He was to play one more gig with Budgie in Cardiff in 2001, but it was clear he wasn't the same and Budgie asked him to stand down for their full-scale reunion UK tour in 2002. Disappointed, JT left the band permanently, forming a spinoff outfit called JT's Budgie that fell apart after just three gigs in 2003. John never played live again and died suddenly of a chest infection in March 2016, aged just 64.

Burke Shelley and Steve Williams carried on for many years, first with guitarist Andy Hart and then with Simon Lees, recording one more album, the patchy 'You're All Living in Cuckooland', in 2006. Frustrated by band politics, Simon Lees quit to be replaced by ex-Dio man Craig Goldy.

On tour in Poland in 2010, Burke Shelley complained of abdominal pains. A check up revealed an aortic aneurysm bleeding into his abdomen. Without emergency surgery he would have died and the tour was abandoned. Although he's now recovered and plays local gigs around Cardiff with covers acts, Shelley, now 67, is unlikely to play any more energy-sapping Budgie shows.

Steve Williams is fit and well and still playing live with covers band Mr Hate, who do a wicked version of old pal Ozzy Osbourne's 'Bark At the Moon' amongst others. But sadly it looks like Budgie will never squawk again.

Russ Saxton (middle) rocking out with In For The Kill. Note "real" Budgie guitarist Simon Lees on the right

# "I WAS IN A BUDGIE TRIBUTE BAND"

**Superfan *Russ Saxton* on his experiences as guitarist in In For The Kill**

**"I WAS JUST LEARNING** to play guitar when I first saw Budgie in 1981 and was immensely influenced by JT's style. I played in loads of original bands though the '80s and '90s, touring from Land's End to John O'Groats without ever making a penny. I finally went professional in 2003 with Black Sabbath tribute act, Sack Sabbath. Approached in a music shop and asked if I fancied being in another band, I initially declined. 'Oooh, no, too busy. What band is it, incidentally?'

'A Budgie tribute called In For The Kill'

'Ah...'

**"I KNEW** most of the songs anyway and so I joined the group, expecting to play maybe six or seven gigs a year. But in the five years we were together we played nearly 100 shows.

"The material is pretty tricky, far more than the Sabbath stuff, because it includes blues, funk, classical style fingerpicking and some quite off-the-wall riffing. Every show was a sheer blast for me, especially when I got to jam with ex-Budgie drummers Ray Phillips and Pete Boot in Darlaston one time.

"We even did a Budgie fan club bash in Mansfield and Simon Lees, who played guitar between 2003 and 2007, got up and played 'I Turned To Stone' with us. I let him do the killer bit at the end because when JT said it was coke-fuelled he wasn't kidding – and I didn't have any. Honest guv.

**"I SAW** and met the real Budgie many, many times over the years. Some friends and I even roadied for them at Sheffield in 1982 and Burke bunged us each a fiver. Heady stuff for teenage metal fans! I didn't frame the note though.

"I was at the legendary Nottingham gig in 1983 and witnessed JT hilariously tearing the Mardi Gras engineer a new arsehole in 1988. I sent John a copy of the video footage of the '88 gig a few years later and he rang me just to say, 'Aren't I fucking ugly on it?' Pure JT.

"Burke never commented on the tribute band, but Steve Williams was always complimentary and that was pretty cool. I showed John Thomas our version of 'I Turned to Stone' and he said, 'I thought it was me up there.' Thanks for that one JT. I'll always treasure that.

**"AND FINALLY** Burke... After all these years I ought to apologise to you. I'm truly sorry we ate your entire rider at Derby that time, but we were fiendishly drunk and completely starving. Still, I'm probably the only Budgie fan you've ever paid cash to at one meeting, then given a right royal bollocking to at the next. And I'm quite proud of that!"

# CUE DRUM ROLL...

**Budgie drummer *Steve Williams* gives an honest appraisal of each of the band's recordings...**

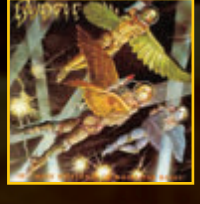
**'Budgie' (1971)**
"My first encounter with Budgie was when I set about learning songs from the first four albums for my audition in late 1974. The first studio album from 1971 didn't impress me at first. I found the heavier, more simplistic style a little cumbersome. It wasn't until later that I learned to appreciate how groundbreaking tracks like 'Nude Disintegrating Parachutist Woman' really were."

**'Squawk' (1972)**
"'Squawk' never got the thumbs up from me, although I did love playing 'Whiskey River' during the Simon Lee era of the band."

**'Never Turn Your Back On A Friend' (1973)**
"In my opinion this was the band's coming of age album. Right off the bat the songs jumped out at you and were more structured and well thought out. It doesn't surprise me that 'Parents' was such a popular song live or that 'Breadfan' became the anthem it did. Thanks to the many bands who covered it – and one group in particular, Metallica."

**'In For The Kill' (1974)**
"'In For The Kill' was a favourite of mine for many years! Who wouldn't love playing the title track or 'Zoom Club' live? Always a joy! But I don't think I was alone in believing the record suffered from very poor production, and both Burke and Tony always regretted how rushed the recording process was."

**'Bandolier' (1975)**
"My job became much easier when we started work on 'Bandolier' simply because I was putting my own stamp on things. I still listen to this record from time to time and, unusually, enjoy all the songs as much as I did when I first heard the final mix."



**'If I Were Britannia I'd Waive The Rules' (1976)**
"'If I Were Britannia I'd Waive The Rules' was a mistake for me, and were I in possession of a magic wand I'd erase the whole album."

**'Impeckable' (1978)**
"While this isn't my favourite, it does have some good songs on it that were both challenging and enjoyable to play live."

**'If Swallowed Do Not Induce Vomiting' (EP, 1980)**
"I look at the EP as a taster of what was to come with the inevitable seismic change the arrival of JT on guitar produced. 'Panzer...' and 'Wild Fire' were to become 'must haves' live and, though it's in no way a favourite of mine, it did give us a chance to blend in the studio."

**'Power Supply' (1980)**
"By the time we got to 'Power Supply' the 'new' band had found its feet and I very much enjoyed recording this one. I still love listening to it! It's heavy, melodic and tight as a duck's arse. I think it still sounds as fresh as it did back in 1980."

**'Nightflight' (1981)**
"'Nightflight' had the same vibe for me and featured some exciting songwriting. It was a great example of how well the band had come together in such a short time and is another album I can listen to and feel proud to have played on."

**'Deliver Us From Evil' (1982)**
"What can I say about 'Deliver Us From Evil'? It's like Marmite. You either love it or hate it. I kinda like it, though I do regret the direction the songwriting wandered off in to some extent, and the drowning of some really good tracks in keyboards. I'd love to get my hands on the original tapes and remix the whole album, minus most of the keys and without 'Young Girl' and 'Alison'."

**'You're All Living In Cuckooland' (2006)**
"I loved working with Simon Lees. He brought a new dimension to Budgie, but his musical skills were mostly disregarded and this album ended up more of a Burke Shelley solo project. There are some good songs on the album, and the guitar work is superb, but the production leaves me cold. Most of my drumming, and the sound of the Roland electric kit I used, make me cringe."

Photo: Getty Images/Andrew Putler

Who's wild, who's willing and who, pray tell, is innocent?

# UFO 'THE WILD, THE WILLING AND THE INNOCENT'

## DATELINE: JANUARY 1981

A SOMETIMES-OVERLOOKED POST-SCHENKER **UFO** STUDIO ALBUM GETS THE *ROCK CANDY* REAPPRAISAL TREATMENT

**UFO**
'The Wild, The Willing And The Innocent' (Chrysalis)
Released: January 1981

**LINE-UP**
**Phil Mogg –** vocals
**Paul Chapman –** guitar
**Neil Carter –** keyboards, guitars & vocals
**Pete Way –** bass
**Andy Parker –** drums

**PRODUCED BY**
UFO

**RECORDED AT**
AIR Studios, London. Additional recording at Wessex Sound Studios and Utopia Studios.

**TRACK LISTING**
**Chains Chains** (Way/Mogg)
**Long Gone** (Chapman/Mogg)
**The Wild, The Willing And The Innocent** (Chapman/Mogg)
**It's Killing Me** (Way/Mogg)
**Makin' Moves** (Chapman/Mogg)
**Lonely Heart** (Chapman/Way/Mogg)
**Couldn't Get It Right** (Chapman/Way/Mogg)
**Profession Of Violence** (Chapman/Mogg)

**WHICH CLASSIC ALBUMS WOULD YOU LIKE US TO REVISIT?**
**EMAIL: EDITORIAL@ROCKCANDYMAG.COM**

**PHIL MOGG ON 'TWTWATI':** "After 'No Place To Run' we received a lot of criticism: it was limp, lightweight and all that. So once we started thinking about 'The Wild, The Willing And The Innocent' we knew we were after a straight-down-the line-rock album. And for that there was only one place to go. London."

**MUCH HAS BEEN WRITTEN** about the classic UFO line-up featuring guitarist Michael Schenker, frontman Phil Mogg, bassist Pete Way, keyboardist/guitarist Paul Raymond, and sticksman Andy Parker. But it's sometimes forgotten that when Schenker departed in the wake of 1979's triumphant live album 'Strangers In The Night', those who remained true to the UFO cause continued to fight the good fight.

'No Place To Run', the band's 1980 studio recording and the first to feature ex-Lone Star man Paul Chapman in place of Schenker, wasn't exactly a triumph. The band recorded on the beautiful Caribbean island of Montserrat with renowned Beatles producer George Martin, and while this may have seemed like an inspired move, the results were unspectacular. Martin's fastidious and lightweight touch left a lot to be desired.

**'TWTWATI' RE-ESTABLISHED UFO AS ONE OF THE UK'S MOST RESPECTED OUTFITS AND MADE FANS OF THE BAND ALL BUT FORGET THE TEMPORARY BLIP OF 'NO PLACE TO RUN'**

UFO backstage at the Hammersmith Odeon, London, 28 January 1981. L-R: Pete Way (bass), Paul Chapman (guitar), Phil Mogg (vocals), Andy "No Neck" Parker (drums), Neil Carter (guitar/keyboards)

**THANKFULLY, FOLLOW-UP** album 'The Wild, The Willing And The Innocent', UFO's ninth studio recording, reaffirmed the band's place as a classic British hard rock act. Adding former Wild Horses man Neil Carter to the line-up on keyboards and second guitar following the departure of Paul Raymond to... The Michael Schenker Group, UFO refocused to craft music that melded sophistication and heavy riffs alongside melodies that still impress today. Shunning the exotic environs of the Caribbean, UFO returned to familiar studio stomping grounds, including AIR Studios in London, the scene of one of their earliest triumphs, 1977's 'Lights Out'.

The band opted to self-produce and made a record that was edgy, exciting and wholly alive. It also saw vocalist Phil Mogg dig deep into his lyrical reserve. How about "*I saw the stars come out tonight so lonely and immune/Summer rain kissed the streets that bleed like open wounds*" (from 'Long Gone') as just one example of Mogg's storytelling capacities?

It's primarily the enduring freshness of the songs that gives this album its appeal, though. Neil Carter arrived late in the recording process – hence no writing credits – but added backing vocals and saxophone to great effect. Paul Chapman, meanwhile, proved he was much more than a Schenker wannabe. Tonka's guitar work on these eight tracks was exceptional in every respect, from quirky chord embellishments to lightning fast solos and perfectly on-point riffs that haven't dated a jot.

**WHILE THERE** is much to admire throughout 'TWTWATI', the big draws are magnetic master blasters 'Long Gone' and 'Makin' Moves', both written by the dynamic duo of Mogg and Chapman. The former is a lengthy, epic track built on a deceptively clever melody, with an orchestral finale (played in neck-jerking 7/4 time by the way) that's reminiscent of earlier UFO triumphs. The latter is a tough, no-nonsense rocker injected with an uncompromising riff of almost biblical proportions. Elsewhere, the title track is an earthy paean to nefarious back street liaisons, while 'Lonely Heart', gave UFO a minor UK hit single.

Mogg was happy to acknowledge a lyrical debt to Bruce Springsteen and The Boss himself would surely have been proud of the words to 'Profession Of Violence'. Despite its title, this is a charmingly delicate song about incarceration. Apparently Mogg was inspired by the criminal careers of Ronnie and Reggie Kray after reading a book of the same name given to him by Paul Chapman.

**'TWTWATI' RE-ESTABLISHED** UFO as one of the UK's most respected outfits and made fans of the band all but forget the temporary blip of 'No Place To Run'. 'The Wild, The Willing And The Innocent' proved that the 1981 vintage was still a force to be reckoned with.
**DEREK OLIVER**

## THE ORIGINAL REVIEWS

"'TWTWATI' has got to be UFO's most convincing studio album in a long and lusty career. No Montserrat or ageing Beatles producers with this one, it's rougher and rawer than before without sacrificing one iota of song structure or tightness, while Superconk Mogg's lyrics are, if anything, better than ever... The overall impression is of a band refreshed and rejuvenated, cocky and confident."
**– Garry Bushell, *Sounds*, January 1981**

"'Long Gone' turns out to be the album's overall winner and it's unquestionably a UFO classic. Opening with some simple guitar, the tune builds as Phil Mogg's vocals create a dark, vivid picture of eerie city life. There follows a thunderous bout of hard rock, which will doubtless cause a snowstorm of dandruff as those heads begin to bang."
**– Steve Gett, *Melody Maker*, January 1981**

**'TWTWATI' FACT:** Phil Mogg's unique approach to lyric-writing and melodies drove producers to distraction. He'd appear in the studio once the music had been recorded and only then decide what he was going to do. The recording team would just be expected to deal with this troublesome methodology.

Photos: IconicPix/George Bodnar Archive

# ROCK CANDY REISSUES

A CHOICE SELECTION OF THE LATEST CDS FROM THE LABEL

## ST. PARADISE 'St. Paradise'

### ORIGINAL RELEASE DATE – 1979

**LINE UP**
**Derek St. Holmes** – guitars and lead vocals
**Rob Grange** – bass guitar
**Denny Carmassi** – drums
**John Cory** – keyboards and background vocals
**Marty Conn** – keyboards

**BACKGROUND**
St. Paradise was a supergroup that barely registered on the radar, despite the members' impressive accomplishments. The band's lack of success belied the quality of the music and simply confirmed the volatile nature of the music business. Formed by two former members of Ted Nugent's band, singer/guitarist Derek St. Holmes and bassist Rob Grange, the line-up also included drummer Denny Carmassi, who'd recorded four albums with Montrose. Musically, St Paradise had a sound that was firmly ensconced in the late '70s and compares favourably with the likes of Aerosmith, Van Halen and their old colleague Ted Nugent.

**WHAT BASSIST ROB GRANGE SAYS**
"When we did the first Ted Nugent album [*'Ted Nugent', released in 1975*] we were under the impression it was going to be a band, and it was only when the record was finished that Ted told us the label would be promoting him as a solo artist. That debut went platinum, but while it was the beginning of a very successful period, it was also the start of the break-up of the band. There were a lot of people getting into the music because they were hearing the songs from Ted's albums on the radio. DJs would announce 'That was Ted Nugent', but they believed that Derek was Nugent, because he was the singer!"

**TRACKS TO CHECK OUT**
'Gamblin Man', 'Miami Slide' and a blistering version of 'Live It Up', originally from Ted Nugent's 'Cat Scratch Fever' LP.

**MORE BANG FOR YOUR BUCK**
The Rock Candy CD is freshly remastered, features a 12-page full-colour booklet, a 4,000 word essay by *Rock Candy Magazine*'s Editor At Large Malcolm Dome, enhanced artwork featuring the withdrawn first album cover and new interviews with Derek St. Holmes and Rob Grange.

**THE WORD FROM RC BOSS DEREK OLIVER**
"This interesting late '70s hard rock curio was passed over by most people when it was first released. That was a pity, because the quality of the record makes it stand out as a great period piece, waving the flag for prime American hard rock with the kind of style and swagger that was all the rage at the time. It's good to hear the immediately identifiable voice of Derek St. Holmes in a different, maybe more natural, setting."

## GARY WRIGHT 'The Dream Weaver'

### ORIGINAL RELEASE DATE – 1975

**LINE UP**
**Gary Wright** – vocals, Hammond organ, Fender Rhodes, Moog synthesizers, ARP String Ensemble
**David Foster** – Hammond organ, Fender Rhodes, ARP String Ensemble
**Bobby Lyle** – additional synthesizers
**Ronnie Montrose** – guitar
**Andy Newmark** – drums
**Jim Keltner** – drums

**BACKGROUND**
Singer/songwriters were two a penny in the 1970s and record collections were stuffed full of them, from super sellers like Peter Frampton to semi-obscurities such as Ian Thomas. Gary Wright fell into the singer/songwriter bracket, but had some pedigree as a former member of early-'70s British hard rockers Spooky Tooth. Wright had even recorded with George Harrison on his 1970 triple album 'All Things Must Pass'. Lusting after a solo career, Gary released two ignored albums before recording 'The Dream Weaver' for Warner Brothers. The album suddenly gained traction and notched up huge sales when the title track exploded on US radio. The release cemented Wright's reputation as one of the best and most successful songwriters of the era.

**WHAT GARY WRIGHT SAYS**
"In 1974 Mick [*Jones*] and I were running Spooky Tooth. But when Island told us they didn't want what we'd done on 'The Mirror' [*their final album*] I'd finally had enough and I left for the third and final time in the summer of 1974. To be honest, by this time I'd had enough of the business side of things."

**TRACKS TO CHECK OUT**
'Love Is Alive', 'Dream Weaver' and 'Power Of Love', featuring Ronnie Montrose on guitar.

**MORE BANG FOR YOUR BUCK**
The Rock Candy CD is freshly remastered, features a 12-page full-colour booklet, a 4,000-word essay by Malcolm Dome, enhanced artwork with unseen photos and a new interview with Gary Wright.

**THE WORD FROM RC BOSS DEREK OLIVER**
"There's no denying the attraction of this album's title track – a song that became a smash hit single in 1975 and continues to have an impact now. It's also worth pointing out that 'The Dream Weaver' is almost entirely crafted on a bedrock of synthesizers, an instrument in its infancy at the time. Wright carefully avoids the pitfalls of much symphonic noodling, embracing a forceful sound that is equal parts pomp rock and AOR."

# SURVIVOR

## 'Eye Of The Tiger' ORIGINAL RELEASE DATE – 1982

**LINE UP**
**Dave Bickler** – vocals
**Jim Peterik** – keyboards, guitar, vocals
**Frankie Sullivan** –guitar, vocals
**Stephan Ellis** - bass
**Marc Droubay** – drums

**BACKGROUND**
Before 'Eye of The Tiger' Survivor had been a moderately successful melodic hard rock band. All that changed when the band received a boost from the movie *Rocky III*. The group's signature theme song thrust them into the spotlight and in the process secured them the same sort of adulation afforded to similar hard rock heavy hitters like Journey, Foreigner and Boston. Their newfound status served them well for the rest of the decade and beyond. The 'Eye Of The Tiger' single and album both topped the US charts in the summer of 1982.

**WHAT SONGWRITER AND KEYBOARD PLAYER JIM PETERIK SAYS:**
"One day, as we were getting the songs written for the next album, I received an answerphone message from someone who said he was Sylvester Stallone. I thought it was a joke, and wasn't gonna even return the call. But my wife suggested I should call him back, just in case it was genuine – which of course it was! And it wasn't as if we got someone calling on behalf of Sly, it was the man himself. After just a couple of calls he insisted I call him Sly and he was calling me Jimbo! He FedEx-ed us over three minutes of footage from the film."

**TRACKS TO CHECK OUT**
'American Heartbeat', 'Feels Like Love' and, of course, the blockbuster single 'Eye Of The Tiger'.

**MORE BANG FOR YOUR BUCK**
The Rock Candy CD is freshly remastered, contains one bonus track, and features a 16-page full-colour booklet, a 3,500-word essay by our very own Malcolm Dome and enhanced artwork featuring rare photos and new interviews.

**THE WORD FROM RC BOSS DEREK OLIVER**
"Although this album is known primarily for a title track that became synonymous with *Rocky III*, one of the biggest movies of the 1980s, it also contains a number of superbly written and arranged songs indicating that Survivor had reached new levels of creativity. The album also spawned another massive hit single with 'American Heartbeat' that proved the group could do no wrong at this point in their career."

# VALENTINE

## 'Valentine' ORIGINAL RELEASE DATE – 1990

**LINE UP**
**Hugo** – vocals
**Adam Holland** – guitars
**Gerard Zappa** – bass
**Craig Pullman** – keyboards
**Neil Christopher** – drums

**BACKGROUND**
Formed in New York in the mid-'80s and fronted by sensational vocalist Hugo Valenti, Valentine made friends among New York's music business powerbrokers, leading to the group being represented by Michael Bolton's manager Louis Levin, and winning a major label deal with Columbia Records. It was easy to see why they attracted such a passionate reaction, armed with music that was powerful and memorable, but that also displayed incredible songwriting ability. Amazingly, the band's fortunes took a nose dive when executive changes at the label left them high and dry, forcing them to switch to another company, the newly formed Giant Records, helmed by industry heavyweight Irving Azoff.

**WHAT GUITARIST ADAM HOLLAND SAYS**
"The intention was to create a band that had that big arena rock sound possessed by Boston, Foreigner, Styx and Journey. I was hearing songs that inspired me and thought, 'I want to do that'. Then a burning desire sets in and you just have to do it! The first people to ever have interest in Valentine were Jay Jay French and Mark Mendoza from Twisted Sister. Gratitude to them big time!"

**TRACKS TO CHECK OUT**
'Runnin' On Luck Again', 'Too Much Is Never Enough', and the pomp blast of 'Where Are You Now?' But the icing on the cake must surely be 'Never Said It Was Gonna Be Easy'.

**MORE BANG FOR YOUR BUCK**
The Rock Candy CD is freshly remastered, features a 12-page full-colour booklet, a 3,500 word essay by *Rock Candy Magazine* contributor Dave Reynolds and enhanced artwork featuring rare photos and a new interview.

**THE WORD FROM RC BOSS DEREK OLIVER**
"There are hundreds of bands that never reached their full potential because of bad timing and missed opportunities. The failure of Valentine's sole album is one such case in point. If any melodic rock band should have made a huge international splash then this is the one."

**Buy these albums and tons of other great releases at www.rockcandyrecords.com**

# ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

## SLADE 'Slade Alive!'

**(BMG)**

**WHAT'S THE STORY?**
To celebrate the 45th anniversary of the Wolverhampton band's first live album – from the days just before they took glam rock to the masses – BMG have put together both a hardcover CD with 28-page booklet and a 180g vinyl version with a six-page 12-inch booklet.

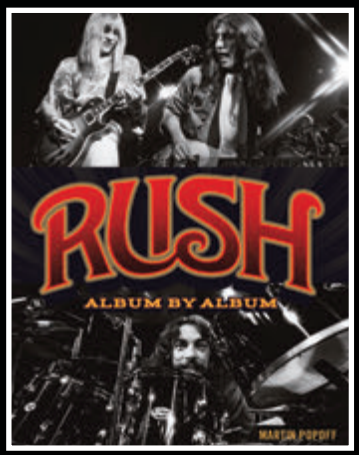
**WHAT THE BAND SAY**
"I believe 'Slade Alive!' is such a great album because it's Slade 'live on stage', at our very best. Our success was based on that album and the principle that we were a great live rock and roll band of our generation." – *Slade guitarist Dave Hill*

**ANY EXTRAS?**
There are no musical extras added to the original album, recorded at three specially arranged shows at London's Command Studios in Piccadilly in October 1971. But what you do get is a lavish set of sleeve notes written by journalist Chris Ingham offering some insight into how the album came together, along with some great photos of the era and band quotes that explain why this release was a significant milestone for the four-piece.

**HIGHLIGHTS**
There are only seven tracks here, and just four of them are originals. But while that doesn't sound all that promising, the album really works because Slade had such a unique and distinct sound they could make any song their own. The way they turn album opener Ten Years After's 'Hear Me Calling' into a thuggish boogie stomp sets the tone, and the extended blues interpretation of John Sebastian's 'Darling Be Home Soon' shows that Slade had more light and shade than people give them credit for. It's also fascinating to hear the band's stagecraft in action, all blokey bonhomie and working class enjoyment of working class music. And a special mention for singer Noddy Holder's frankly amazing voice. Incredible!

**HEAR IT**
If you go to YouTube there's plenty from this era of the band to keep your ears pinned back, though not much appears on Spotify. Whatever you check out, though, will whet your appetite for this worthwhile re-release.

**Howard Johnson**




## RUSH ALBUM BY ALBUM

### Martin Popoff (with others)

**(Voyager Press)**

**WHAT'S THE STORY?**
Canadian-born music journalist, critic and author Martin Popoff is well known for his meticulously researched books on heavy metal and rock – often featuring bands dear to *Rock Candy Mag*'s heart! Usually these are simply designed, small paperbacks printed in black and white, featuring interviews with the bands and their associates. Here, Popoff has opted for an entirely different approach. This book, by way of contrast, is a lavishly produced, 192-page, full-colour coffee table hardback featuring every single album Rush ever made – from the eponymous first release in 1974 to the ambitious concept album 'Clockwork Angels' from 2012.

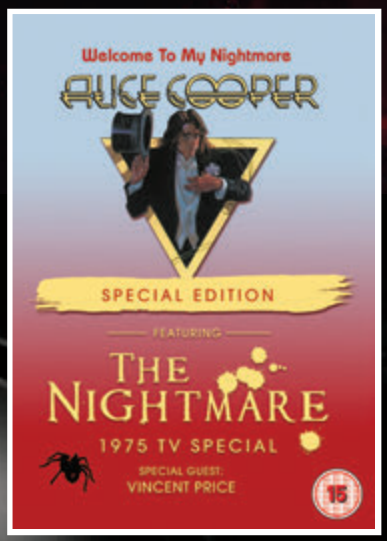
**BEST BITS**
Because Popoff has enlisted a fascinating range of collaborators to dissect each album – including Rush's very first roadie, Ian Grady; Eddy Maxwell, the organiser of every RushCon since its inception in 2001; and musical fans including Metallica's Kirk Hammett, Mr Big's Paul Gilbert and Dream Theater's Mike Portnoy – you get any number of different and fascinating perspectives that will entertain and surprise, even if you think you already know everything about the band!

**WHAT MARTIN POPOFF SAYS**
"This was intended to be a book in which I have two Rush experts per studio album go off... and go off they did! Discerning fans – and are there any more discerning than Rush fans? – are loving the novel concept."

**DOES IT HIT THE SPOT?**
Most definitely. Despite the fact that you might well think there's literally nothing more to be said about Rush, this is still an excellent and informative read. Popoff's pertinent questions make each album analysis a revelation. Previously unheard facts and opinions are both prominent and well articulated. In addition, the design and production are excellent and imaginative, and the choice of pictures to accompany each section – an underrated skill in editing a book or magazine like this – is both apposite and appealing. As with all Popoff's books, *Rush Album By Album* is available direct from www.martinpopoff.com or you can hunt it down on Amazon.

**Ross Sampson**

Photo: Barry Plummer; Getty Images/Donaldson Collection/Michael Marks




# ALICE COOPER

## *Welcome To My Nightmare Special Edition*

DVD VIDEO

**(Eagle Rock Entertainment)**

**WHAT'S THE STORY?**
As he prepared to release his first solo album, 'Welcome To My Nightmare', in 1975, Alice Cooper came up with the innovative idea of showcasing every song on an ABC TV special in the States. Each was represented by a conceptual video starring Alice as Steven, the album's central character, and Vincent Price as the Spirit Of The Nightmare. Incredibly, it's rarely been seen since.

**WHAT ALICE SAYS**
"We were waiting for Vincent Price to come into the studio and expected him to arrive dressed in black. But he was wearing a Hawaiian shirt and striped pants. Then he goes in and does this really Edwardian, dramatic reading, and it scares the hell out of you."

**ANY EXTRAS?**
There's an additional live performance here for you to enjoy, filmed at the Empire Pool, Wembley in late 1975, and first released on longform video the following year. This concert footage sees Alice putting on the style with a great show that captured everyone's imagination and propelled him out in front as the foremost theatrical rock performer of the Grand Guignol variety.

**HIGHLIGHTS**
The TV special is mesmerising, bearing in mind that this was several years before promo videos came to the fore. It was a brave move by Alice and his manager Shep Gordon to put together such a concept. It wasn't a commercial success and looks a little dated now, but the core performances of the Coop and Vinnie P are simply astonishing. No wonder it won an Emmy at the time for Video Editing.

**SEE/HEAR IT**
You won't find the TV special online. But there's plenty of footage of Alice from this era on YouTube, as well as the album that's now regarded as seminal, which you can also check out on Spotify.

**Malcolm Dome**

# WIDOWMAKER

## 'Running Free – The Jet Recordings 1976–1977'

**(Esoteric Recordings/Cherry Red)**

**WHAT'S THE STORY?**
Widowmaker was a mid-'70s supergroup formed by ex-Spooky Tooth and Mott The Hoople guitarist Luther Grosvenor, aka Ariel Bender. The original line-up also included Love Affair vocalist Steve Ellis (remember 'Everlasting Love'?), Chicken Shack bassist Bob Daisley, who'd later join Rainbow, Lindisfarne drummer Paul Nichols and guitarist Huw Lloyd Langton from Hawkwind. Unsurprisingly, the band bagged a recording deal with Jet.

**WHAT THE BAND SAY**
"I'm proud of what we did in Widowmaker. Our debut album was hard hitting, raw and exciting. But the second was produced better and still sounds amazing. It's such a shame we never got the chance to carry on, but what we left behind still makes an impact."
– *Ariel Bender*

**ANY EXTRAS?**
Yes, the previously unreleased track 'Talk To Me' that was recorded in January 1977. The song featured the band's second singer John Butler, who replaced Ellis, and nods in the direction of Foghat! Also included for the first time on CD are 'What A Way To Fall', 'Mean What You Say' and 'Sky Blues'. Extensive sleeve notes are penned by *Rock Candy*'s Editor at Large Malcolm Dome.

**HIGHLIGHTS**
Hearing these two highly underrated studio albums again was frankly enough of a highlight for me. With such a crop of talented musicians the material was always going to be top drawer. Debut album 'Widowmaker' features some absolute beauties, including 'Ain't Telling You Nothing' that nods to Joe Walsh, the up-tempo 'When I Met You', and 'Shine A Light On Me' that offers up a rather nice Doobie Brothers groove to accompany some wild and wacky guitar solos. Butler performed well on second album 'Too Late To Cry' as Widowmaker veered off effectively into Led Zeppelin territory with tunes like 'Mean What You Say' and 'Sky Blues'.

**HEAR IT**
A compilation of Widowmaker songs is available on Spotify, while there are both studio and live tracks to watch on YouTube. And I even found an interesting rare interview with Steve Ellis on the same channel – well worth a look.

**Xavier Russell**

# ROCK CANDY PICKS

THE STUFF THAT'S GRABBED OUR ATTENTION

## WHITESNAKE '1987'

**(Rhino/Warner Brothers)**

**WHAT'S THE STORY?**
This is the album that finally broke Whitesnake worldwide and moved the band from being much-loved-yet-commercially-limited British blues rockers into big hair, arena headlining international behemoths. Now marking its 30th anniversary, it still sounds fresh and acts as a magnificent representation of an era when David Coverdale became an icon and delivered an album that sold more than all the previous Whitesnake albums combined.

**WHAT DAVID COVERDALE SAYS**
"I have great memories of being with Warners back in my days with Deep Purple. Then when I was with Geffen, they were distributed by Warners. So it feels like coming home to have Whitesnake there now. This elaborate reissue is the perfect project to kick off the new relationship."

**ANY EXTRAS?**
Of course. How about the five-disc super-deluxe edition for starters? Not only does this have the original album remastered, but also a live CD from 1987-88, a CD with demos and rehearsals of the songs, a CD with remixes plus tracks from a 1987 Japan-only mini album, and a DVD with all those classic Tawny Kitaen videos, and what are termed "video bootlegs" from that era. If that's too rich for your blood and you like your vinyl there's a two LP set, with the original album, live tracks and remixes. Oh, and there's a two CD version, with the album plus the live disc. A single disc version of the remastered album is also available.

**HIGHLIGHTS**
The original album is still stunning and the extra stuff offers some interesting insights. So it depends on whether you want to wallow in the album itself, or get to grips with more widescreen audio offerings. Either way, it's a fine celebration of a landmark album.

**HEAR/SEE IT**
YouTube has all those Kitaen videos and you'll find the album there too, as well as on Spotify. Once you've done that, you'll be sliding in for the full monty!

**Malcolm Dome**

## BRUCE DICKINSON
### *What Does This Button Do? An Autobiography*

**(Harper Collins)**

**WHAT'S THE STORY?**
Iron Maiden's frontman recalls his first 59 years, from a troubled childhood (on Page 1 he admits, "I now realise there wasn't a lot of affection") to the battle with neck and tongue cancer that threatened to end it all. The latter is covered in full, somewhat grim detail.

**WHAT BRUCE DICKINSON SAYS**
"I made an executive decision to avoid airships, entrepreneurial activities, births, marriages or divorces – of me or anyone else – or the book would have been 800 pages long. Plenty of funny anecdotes failed to make the cut. Somewhere there is another book of anecdotes."

**BEST BITS**
There are no best bits as such, because all of this autobiography is enjoyable. Dickinson is always an entertaining raconteur, and most of what you'd want to know is covered here; the early NWOBHM days; joining, leaving and reuniting with Maiden; fencing; flying; the satirical comedy novels; the solo career; a dangerous visit to Sarajevo; the haircut; a 15-year career in radio; and the career change – well, more of an addendum, actually – that saw him become a commercial airline pilot.

**DOES IT HIT THE SPOT?**
Emphatically so. Bruce writes gamely of ordering two tons of horse shit to be delivered to his boarding school housemaster, and the punishment that followed. His time in Samson is covered with wit and candour – Paul Samson with shoulder length curls looked "not unlike a King Charles Spaniel." Dickinson reveals that after Maiden rebuffed his acoustic compositions intended for 'Somewhere In Time', he came "very close to quitting music," electing instead to "just be the singer." *What Does This Button Do?* is a very honest book, touching – fleetingly – on butting heads with Steve Harris at an early gig in Newcastle ("Rod [*Smallwood*] needed to separate us backstage"), though disappointingly Dickinson fails to provide his side of the infamous Ozzfest showdown in San Bernadino.

**Dave Ling**

Photos: IconicPix/George Chin; Tony Mottram

# MOTÖRHEAD
## *In Full Flight*
**(Wymer Publishing)**

**WHAT'S THE STORY?**
This isn't an officially approved photo book, but rather a raid on the archives of former *Sounds* man Tony Mottram and live shots from '79 to '81 from Alan Perry. It's a limited edition of 300 128-page hardback books encased in a metal flight case, featuring many never-before-seen shots and including four A4 prints (a band shot, Lemmy, Phil and Eddie) on high quality paper stock. There's not much rhyme or reason behind the images that feature. It's more a question of what the publishers could get their hands on. But Lemmy was always such a camera magnet that it barely matters.

**WHAT THE BAND SAY**
"We really had nothing to lose and a lot of our fans could identify with that as they were in the same boat. We never sold out and we rubbed a lot of people up the wrong way." – *"Fast" Eddie Clarke*

**BEST BITS**
The classic line-up of Lemmy, Fast Eddie and Philthy Animal will always have that special cachet, so the live shots here are the most evocative. They're not all of great quality, but that gives them a certain authenticity. Mottram arrived when Pete Gill, Würzel and Phil Campbell had joined, and for me that will never be the real Motörhead. But the shots are fun all the same, especially a Lemmy beer-tasting session. Of the many quotes dotted about, this one from Lemmy is the most poignant. "Eat, drink and be merry, for tomorrow we die. You can be as careful as you want, but you're going to die anyway. So why not have fun?"

**DOES IT HIT THE SPOT?**
Motörhead is a band that appeals to the rock collector, and this book will be a welcome addition. It's not particularly beautifully designed, and it's not got chronological coherence. But it has a certain endearing charm. Lemmy was a unique individual who ducked the trend of portraying "an image". That gives these pictures more emotional depth than most shots of his contemporaries. You'll have to fork out £79.99 if you want to own this book, though, and it's only available from www.wymeruk.co.uk.

**Howard Johnson**

# EMERSON, LAKE & PALMER
## 'Fanfare: Emerson, Lake & Palmer 1970–1997'
**(BMG)**

**WHAT'S THE STORY?**
This is a lavish, career-spanning collection of prog rock giants Emerson, Lake & Palmer's entire career. It's an absolute whopper, primarily housing all eleven studio albums remastered on CD – from the eponymous 1970 debut to 1994's 'In The Hot Seat'. The original sleeve artwork is reproduced on each of these. Of course, as is the way with these things, there's a huge array of bonuses and extras too. And each box will be individually numbered.

**WHAT THE BAND SAY**
"We had four unbelievable years and made five really big albums." – *ELP drummer Carl Palmer*

**ANY EXTRAS?**
Tons, so take a deep breath. A previously unreleased triple vinyl live album recorded at Milan's Velodromo Vigorelli on 4 May, and Rome's Stadio Flaminio on 2 May 1973. Five previously unreleased live CDs from 1972 to 1997. 5.1 and surround sound mixes of 'Emerson Lake & Palmer', 'Tarkus', 'Trilogy' and 'Brain Salad Surgery'. 7" singles with reproduced original artwork of 'Lucky Man' b/w 'Knife Edge' and 'Fanfare For The Common Man' b/w 'Brain Salad Surgery'. A 40-page hardback book with photos and notes from writer Chris Welch. A 1970 promo poster. A 1972 promo brochure. 1974 and 1992 tour programmes. And let's not forget an enamel ELP logo pin badge!

**HIGHLIGHTS**
The first four studio albums – that's 'Emerson, Lake & Palmer', 'Tarkus', 'Trilogy' and 'Brain Salad Surgery' – still pack a real prog rock punch. But for many fans, who'll be well aware that the band's back catalogue has been reissued several times over the past 20 years, the real gems are the live discs and the vinyl album. Although four of the CDs are from the '90s, the triple vinyl and a CD recording from the Pocono International Raceway in Pennsylvania on 9 July 1972 really capture this young, hungry and talented trio at the peak of their powers.

**HEAR IT**
Obviously all the back catalogue albums are available on Spotify and there are also bits of live footage to be found on YouTube. If you want to find out more about this massive package then go to www.elpfanfarebox.com.

**Jerry Ewing**

# THE INSIDE TRACK

The Who, photographed in Surrey, England, July 1971. L-R: John Entwistle (bass), Keith Moon (drums), Pete Townshend (guitar), Roger Daltrey (vocals)

## **THUNDER** GUITARIST **LUKE MORLEY** IS AN UNASHAMED SUPERFAN OF THE LEGENDARY BRITISH ROCKERS. SO WHO BETTER TO GIVE YOU THE SKINNY ON THE BAND'S WORK?

**"MY MUM AND DAD** were very young parents, so there was always music in our house when I was growing up in the Sixties. The first thing I ever heard by The Who would undoubtedly have been around that time, probably one of the band's early singles. But the first thing that made a huge impression on me was 'Won't Get Fooled Again' [*released as a single in June of 1971*] when I was around 10 or 11. I'd been weaned on Slade and T. Rex, but when I started taking music more seriously I discovered The Who and that was something else completely. What first pulled me in on 'Fooled...' was that amazing ARP synthesizer sound. Then I heard one of those trademark Pete Townshend powerchords and I was hooked. I thought, 'That's how a guitar should sound!' The song had a massive effect on me; it literally made me want to jump up and down, as it still does today!

**"THE WAY** The Who structure songs is really weird. There's basically a drum solo going on and after that it's every man for himself. Generally in rock music, guitar players want to play all the time, but what I really like about Pete Townshend is that he was really interested in composition, about working out how all the parts should fit together. He wasn't a guitar show-off.

**"AS A** guitarist I was massively influenced by Townshend's fantastic rhythm playing. I went to see The Who in the Seventies when I was already playing. I'd learnt lots of Who songs by then, but when I saw Townshend in the flesh I realised I was doing it all wrong. He has an unusual style, because he doesn't play thirds, he plays roots and fifths. That's where a lot of the power comes from, as well as the fact that he leaves lots of strings open. The best way I can describe it is that Pete approaches the guitar as if he's playing piano. I think he developed that style to try to fill out the band's sound.

**"I'VE MET** Roger Daltrey loads and have even done gigs with him. I know [*current Who drummer*] Zak Starkey quite well too, but I've never met Townshend. I've stood next to him a couple of times hoping to be introduced, but it's never happened! He'd be an interesting guy to talk to and I'd really like to know how he feels about smashing all those amazing guitars over the years."

## THE ALL-TIME CLASSIC – 'QUADROPHENIA' (1973)

**"LOTS OF** people think 'Tommy' is the ultimate rock opera, but I have to disagree. I think 'Tommy' was Pete Townshend practising for 'Quadrophenia'! When I first heard this album I could really relate to the main character [*a young working class mod called Jimmy*], all that stuff about not getting on with his parents and being useless with girls... It really struck a chord with me. Musically and production-wise it's a stunning album. Although 'Quadrophenia' has a story and a theme, above all it's got great songs. You can split them all out and they'll all stand up on their own. 'The Real Me' comes in with such ferocity and malevolence that it really takes you back. And then there's a song called 'Is It In My Head?' that's a much more mature tune with gentle guitars. For one guy to come up with all this material is quite amazing. I've never felt the urge to write a concept album myself, but if I did I'd want to do it like this."

## THE ONE FOR CONNOISSEURS – 'WHO'S NEXT' (1971)

**"THIS WAS** the first Who album where Glyn Johns got involved as associate producer and I think he imposed a discipline on the band that they hadn't really had before. These tunes were originally conceived for another rock opera that was going to be called 'Lifehouse'. But Glyn was tough on the band. He said, 'You've got eight or nine standout songs here. That's what you should do.' The album coincided with Townshend discovering the ARP synthesizer, and he uses it to amazing effect on songs like 'Won't Get Fooled Again' and 'Baba O'Riley'. 'Who's Next' shows the whole range of The Who's repertoire, from almost punky stuff to really gentle numbers. There's even a really good John Entwistle song on this one called 'My Wife', which is a bit of a bonus. John did write a few turkeys, bless him! If someone had never heard The Who I'd tell them to listen to this album because it says it all – in under 45 minutes! The whole album has a really concise feel to it that I very much like."

## THE ONE TO AVOID – 'IT'S HARD' (1982)

**"THIS WAS** the second album the band did with Kenney Jones on drums after Keith Moon died [*in 1978*]. To be honest there are a couple of good songs here, including 'Eminence Front' that the band still play now. But I have this thing about the drums on the record. Kenney is a great player in his own right, but he was mis-cast in The Who. Keith Moon was so unique that it's hard to take him out of the band without something fundamental going missing. I have to say, though, that Zak Starkey has done a great job of retaining some of Keith's feel. Kenney Jones plays straight, four to the bar and doesn't fuck about too much, but that means this album doesn't really sound like The Who to me. Pete Townshend doesn't generally write bad songs – they can be obtuse and challenging, but they're always interesting. However, on this album I think he lost his way a little bit. I believe he was having a few personal problems at this point, which might explain it. All in all, then, not a Who classic."

## THE BEST BOOTLEG – 'LIVE AT LEEDS' (1970)

**"I'VE GOT** quite a few Who bootlegs because I'm such a big fan. There's one called 'From Lifehouse To Leeds' that has some live stuff and a load of studio outtakes that's pretty good. But as a musician you want clarity when you listen to music, and genuine bootlegs are becoming less and less interesting as bands and record companies raid the vaults for extra material for reissues and whatnot. So I'm going to cheat a bit here and go for 'Live At Leeds', which I consider a sort of official bootleg anyway. What I really like about this album is that it's beautifully recorded, with an interesting choice of material, and the whole thing crackles with excitement. I love the fact that The Who weren't afraid to take on covers, which most big bands tend to shy away from. And the versions of 'Summertime Blues' and 'Shakin' All Over' here are really good. I get goosebumps listening to this even now and, for me, it's up there with AC/DC's 'If You Want Blood...' as the ultimate adrenaline rush live album."

Interview by Howard Johnson. Photos: Getty Images/Michael Putland; IconicPix/George Chin

# THE INSIDE TRACK

The Who performing on the BBC TV show *Into '71*, BBC TV Centre, London, 30 December 1970

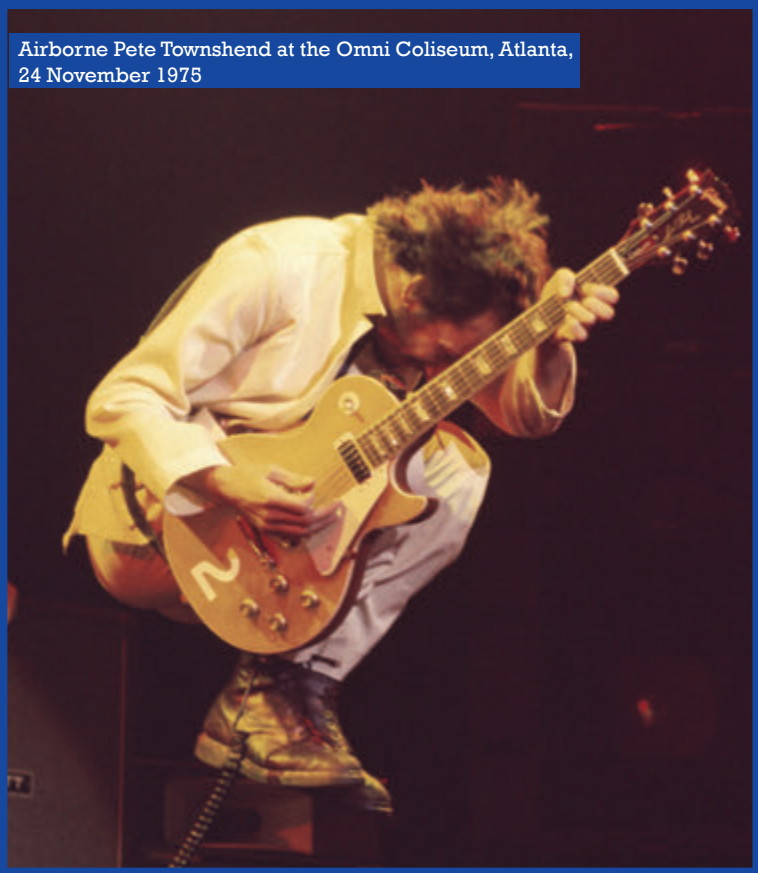
## THE BEST FILM OR VIDEO – THE KIDS ARE ALRIGHT (1979)

**"THIS IS** a film that was directed by a guy called Jeff Stein and follows the band's career from 1964 right up to the time that Keith Moon died. It gives you a really good flavour of the band, because there's lots of fly-on-the-wall stuff from the studio, rehearsals and gigs, as well as some of the band's early promo films from the '60s that are really psychedelic and wacky. The film climaxes with a famous live performance that was shot at Shepperton Studios in Surrey. Funnily enough, Jeff Stein ended up doing two videos for Thunder back in the early '90s. He was a complete lunatic, which meant we got on very well with him. I got every Who story I could out of him!"

## THE RARITY – KEITH MOON – A PERSONAL PORTRAIT (2001)

**"MY WIFE** is a make-up artist in film and TV and while working on one job she got chatting to a guy who was driving the actors around. His name was Peter 'Dougal' Butler. When she said her husband was a musician, Dougal replied that he used to work in the music business. Turns out he was Keith Moon's personal assistant. He'd just put a limited edition book out and, knowing what a big Who fan I am, my wife bought it for me. It's got lots of great, intimate pictures of the band from the late '60s and '70s, as well as interesting stuff like letters from Moon's accountant and even a tab from his local pub that he hadn't paid! It's a really fascinating read."

Airborne Pete Townshend at the Omni Coliseum, Atlanta, 24 November 1975



Photos: Getty Images/Ron Howard; Getty Images/Tom Hill

## LUKE MORLEY'S THE WHO PLAYLIST

**'THE SONG IS OVER'**

(from 'Who's Next', 1971)

"This is quite an odd song with several sections, starting out with a lovely piano intro played by Pete, who's a very good pianist by the way. It's a beautiful song that manages to retain its ethereal quality even while Keith Moon is going nuts in the background."

**'BARGAIN'**

(from 'Who's Next', 1971)

"This neatly sums up all the things The Who do so well. It has a tense acoustic guitar intro, then the drums thunder in and they're off. A musical juggernaut"

**'THE KIDS ARE ALRIGHT'**

(from 'My Generation', 1965)

"I chose this one partly for sentimental reasons, because I played in a band for a charity show where Daltrey came along and did this. I was a bit of a fanboy when he first walked in the room, but I soon calmed down, and to get the chance to play this number with him was awesome."

**'PINBALL WIZARD'**

(from 'Tommy', 1969)

"It's one of the great classic rock tracks and I particularly love it because it features Townshend's unique acoustic guitar playing. Nobody sounds like him, because he plays with so much venom and attack. A fantastic piece of music."

**'JOIN TOGETHER'**

(single, 1972)

"This is a song I never, ever tire of – a marvellous three chord song that starts off with bass harmonica and Jew's harp... and there aren't many songs that do that. Pete can write both operas and amazing three or four minute tunes."

## THREE TO AVOID

**'HEINZ BAKED BEANS'**

(from 'The Who Sell Out', 1967)

"The band do a very odd skit on TV commercials here, which is highly irritating. Why they would do it I really don't know. But it was the Sixties, so they'd probably taken drugs..."

**'TRICK OF THE LIGHT'**

(from 'Who Are You', 1978)

"This is a John Entwistle song, and while he did write a couple of corkers, namely 'Boris The Spider' and 'The Quiet One', this feels a bit like 'John needs to have a song on the album' filler."

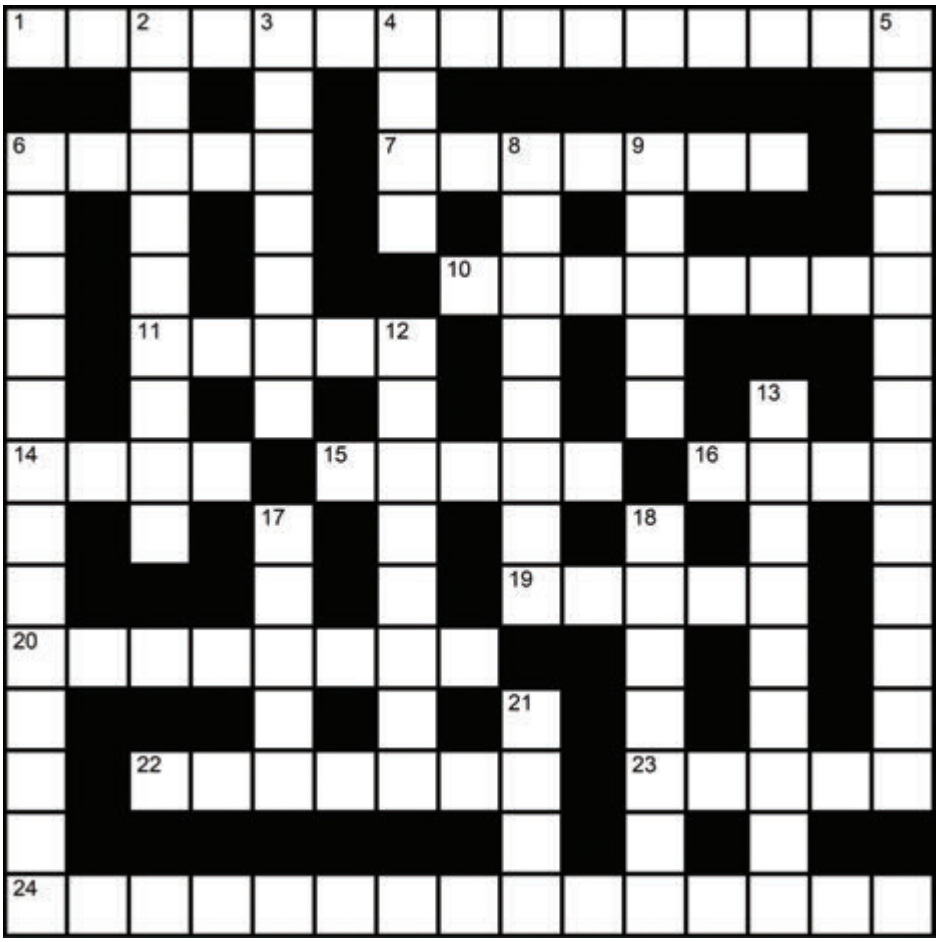
**'HOW MANY FRIENDS'**

(from 'The Who By Numbers', 1975)

"A bit of a stinker to be honest. It's got a weak chorus and is a paranoid, irritable song that doesn't really hold water. Listen to me... criticising Pete Townshend!"

# CROSSWORD

**Time to get the grey matter working and do battle with the good ol' *Rock Candy* crossword...**



**14 ACROSS: EUROPE**

**19 ACROSS: GARY MOORE**

**5 DOWN: LYNYRD SKYNYRD**

**9 DOWN: RONNIE DIO**

**ACROSS**

**1** Ronnie Montrose's favourite mode of transport. (3,5,7)
**6**. '- Don't ----'. Ozzy hasn't got a clue. (1,4)
**7** '------- Hasn't Spoiled Me Yet', claimed a modest Rick Springfield in 1982. (7)
**10** Guitarist who "talked" to David Lee Roth at the start of 'Yankee Rose'. (5,3)
**11** The first name of the man at the top of the Scorpions pyramid. (5)
**14** '---- Your Heart', Europe begged. We didn't know they were qualified surgeons. (4)
**15** NWOBHM act that introduced us to 'The Taker' in 1980. (5)
**16** Could be Duckworth. But more importantly, the surname of the Armored Saint and Fates Warning bass lord. (4)
**19** Was Gary Moore just about to move house in 1983, given that he had 'Empty -----'? (5)
**20** A type of rock that always inspired Xavier Russell to rave about "Chikken Skratch Geetar" in *Kerrang!* (8)
**22** Manowar modestly dubbed themselves '----- -- Metal'. (5,2)
**23** Taking the fifth, Survivor claimed they '----- Know It Was Love'. (5)
**24** An American melodic rock act named after an Elvis Costello song who released an eponymous 1989 debut, followed by 'Texas' in 2006. (6,3,6)

**DOWN**

**2** Born in 1953, this rocker had a band with George Lynch and rejoices in the unusual middle name of Maynard. (3,6)
**3** An ode to female kind from that classic first Foreigner album, 'Woman -- -----'. (2,5)
**4** Lyric from Ian Hunter's 'Once Bitten Twice Shy': "*Now it's the middle of the night on the open road/The heater don't work and it's -- -- cold*". (2,2)
**5** The voice of Lynyrd Skynyrd. (6,3,4)
**6** Much-loved Canadian act that had a 1976 album titled 'Calabash'. (3,6,4)
**8** Ted Nugent is feeling ill because of his feline friends. He's got '--- Scratch -----'. (3,5)
**9** Original name of Ronnie Dio's pre-Rainbow outfit, 'The Electric -----'. (5)
**12** Surname of the director of *The Decline Of Western Civilisation* documentaries. (8)
**13** Rock frontman who joined Frank Zappa in battling against the censorship of the PMRC back in 1985. (3,6)
**17** Surname of Journey and Santana guitarist. (5)
**18** A simple instruction from Testament's 1987 debut 'The Legacy'. (2,2,3)
**21** Last word in the title of a little-known song on the 'Van Halen III' album, 'From ----'. (4)

**For answers go to our website**
***www.rockcandymag.com***

Crossword by Jason Arnopp.

Photos: Getty Images/Ebet Roberts; Getty Images/Krasner/Trebitz; Getty Images/Fin Costello; Getty Images/Mark Weiss

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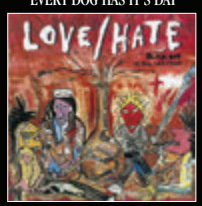

LOVE/HATE
'BLACKOUT IN THE RED ROOM'

KICK AXE - 'VICES'

KICK AXE
'WELCOME TO THE CLUB'

KICK AXE - 'ROCK THE WORLD'

ROUGH CUTT - 'S/T'

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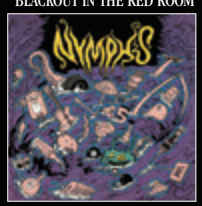

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